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ABSTRACT

This anthology of articles, selected from writings in the "Journal of Physical Education, Recreation, and Dance" and the "Research Quarterly for Exercise and Sport" (previously "Research Quarterly") over a 10-year period, offers insights into the growth in dance education and the changes during those years in pedagogical, creative, and philosophical issues. The collection of 37 articles is divided into 8 sections: (1) "Pathmakers: A Historical Perspective"; (2) "Diversified Landscapes: Movement Experiences for Nondancers"; (3) "The Preparation of Young Travelers: Dance for Children"; (4) "Road Maps: Pedagogy and Curriculum Design"; (5) "Creative Journeys: The Choreographic Process"; (6) "Pathways for Perceiving, Examining, and Expressing: Analysis and Criticism"; (7) "Thoroughfares of the Body and the Mind: Dance Science"; and (8) "Intersections: A Forum on Issues and Philosophical Ideas." A bibliography of the complete collection, cited under the dominant subject category, and bibliographies of the authors are included. (JD)

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TRAVELS THROUGH THE SPECTRUM OF DANCE

A
Selection of Readings
from 1978-1987

EDITORS
Ann Severance Akins
and
Janice LaPointe-Crump

U.S. DEPARTMENT OF EDUCATION

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ENCORES II
TRAVELS THROUGH THE SPECTRUM OF DANCE

A Selection of Readings from 1978–1987

Ann Severance Akins
and
Janice LaPointe-Crump
Editors

A Project of the
National Dance Association

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American Alliance for Health, Physical Education,
Recreation and Dance

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FOREWORD

VISION: THE QUALITY OF SEEING

This collection of selected writings from a 10-year period gives the reader a freshened view of the wave of growth in dance education and the changes during these years in pedagogical, creative, and philosophical issues. As the National Dance Association gained prominence in the field of education, representing a broad range of concerns about dance in American culture, there was a marked increase in university housed dance programs, arts centered curricula, development of programs for special populations, and a very special kind of celebration: the 100th anniversary of the American Alliance for Health, Physical Education, Recreation and Dance. The ideal which guided the succeeding dance contributors to *JOPERD* and *Research Quarterly* from 1978 to 1987 has a far reaching impact for inspiring both developing and mature dance professionals.

Found in these articles is a clear-sighted vision of dance that is framed by a lively view into the heart and mind of the mover, the motion, and the moved. Sight and insight are joined in *vision*, that act of transcending the here and now, to inspire new ideas and to frame new questions.

One concept of vision refers to the physical sense of sight. We know that light on the retina of the eye excites a change in the fibers of the optic nerve and this change is conveyed to the brain. Required for what we can envision is first the formation and then the subsequent interpretation of an *image* on the retina, where the luminous rays are brought to a focus . . . . This denotation of the word "vision" embodies the selection process whereby the ideas of *image* and *focus* are bonded to experiences.

Prophetic vision refers to seeing and describing events before they happen. We all know of some extraordinarily accurate ideas which were proposed long before their realization was ever possible, predictions such as those conceived in the fertile minds of Leonardo da Vinci, H. G. Wells, and Jules Verne. Verne's imaginary trip to the moon was remarkably close to the actual Apollo flight of just 20 years ago. His accuracy is nothing short of remarkable: the proper crew size of three; the actual Florida launch site; and an estimate within 17 inches of the correct length of the spacecraft.

Such foresight is not always valued by even the most astute thinkers in other fields. Napoleon called Robert Fulton's vision of the steam engine nonsense. Daniel Webster told the United States Senate that it was wasting time debating whether or not to purchase what is now New Mexico and California because these pieces of real estate were not worth a dollar. The U. S. Commissioner of Patents in 1844 announced the foreseeable end to advancement of invention and the arts because no further improvement in either was probable.

Although there are other concepts of vision, let us consider "prepared vision." By this I mean the mind that can not only imagine and dream but also carry ideas and dreams through to fulfillment, to invention and discovery, because the mind has been prepared with the knowledge, the specialized tools, and the aesthetic sensibility to see relationships and to deal with problems of value, taste, and belief.

Such a mind is the treasure of the person who thinks creatively and critically. This person has acquired the information and nurtured the curiosity which are prerequisites to informed vision. An understanding of where we have been, where we are, and what we could be is reflected in these articles. From them, we gain a perspective and comprehension of dance which comes both from a sense of historical and contemporary context and from our shared heritage of achievements. These constitute the synthesizing glue that holds all dance educators together. Based on this kind of background and with the kind of flexible thinking that forums such as this collection foster, perspective can develop and the imagination to "connect the seemingly unconnected" can grow. Invention and creativity prosper for this "prepared brain," since it has been enriched and nourished by the breadth and spontaneity of ideas. The rational and the intuitive are coordinated. Ideas have to be fed before they sprout.

Consequently, insightful dance writing merges the way of sustained examining and conceptualizing of the sciences with the invigorating, freely transporting, and transcending nature of creative thinking. Both science and creativity are evident in this collection. These writers represent almost 180 authors whose combined work demonstrates a commitment to excellence for dance in education.

Aileene S. Lockhart

PREFACE

The theme of travel used throughout this anthology represents our own "adventures" in compiling *Encores II*. We hope this collection of writings will inspire dancers and dance educators to continue progressing on the various diverging pathways whose common beginnings extend from the word *dance*.

One of our first impressions when approached to edit *Encores II* was that articles relating to dance that were published between 1978 and 1987 in AAHPERD journals were not plentiful. Yet over 200 articles had been published in the *Journal of Physical Education, Recreation, and Dance* (JOPERD) and the *Research Quarterly*. The majority of the dance literature was found in a specially focused section of the *Journal*, "Dance Dynamics," which is currently published twice yearly. Without these articles, guided by editors who are authorities in the field, the collection would have been quite small. This fact reemphasizes the need for submission of articles to these two publications over the next 10 years to enlarge the body of dance literature, thereby enriching the discourse on dance. These publications are vital national forums for dancers, educators, scholars, and students.

Each article in our original pool had already been through a peer review process by the respective journal which had published it. Thus, our task of selecting articles for reprinting was a serious and difficult endeavor.

The course taken to unify this anthology was realized while attending the "New Directions in Dance" Conference held in Minneapolis in November, 1988. The concerns of the profession at this conference were of a global and philosophical nature, with less attention to the remedial and instrumental how-tos of dance. The varied realms of dance, with their intrinsic significances in American culture and education, were stressed. We saw the opportunity, through this publication, to frame a decade of dance literature which would reflect these values and expectations.

Our overall vision for *Encores II* was supported by six major purposes. First, we wished to present a variety of voices that represented a range of experience, focus, expertise, and insight on dance as part of the educational process. Articles were selected for their depth and thoroughness of subject, and each is written with clarity, acuity, and unique insight and expression.

Next, it was important that general, overriding, and universal issues of continued relevance and challenge be presented. Many exemplary articles published in the 10-year period concerned individualized solutions, programs, or instructional materials. However, our collection transcends specific educational arenas and/or the "textbook" basics of dance. The works republished here capture the essence of problems and issues of the decade, many of which still affect the future of dance within American culture.

We also felt a responsibility to present writings that would inspire a sense of pathfinding or pathbuilding in upcoming generations of dancers and educators. This should be achieved not only from futuristic viewpoints concerning the directions of dance, but also from a historical perspective, a record of our legacy. For this reason, several articles were selected which depict the history of dance in education. Other writings, especially those found in the last section, reflect universal and, in some cases, perpetual issues.

In keeping with the purposes of the American Alliance for Health, Physical Education, Recreation and Dance and the National Dance Association, *Encores II* is concerned preeminently with dance as part of American culture, art, and education. The decision was made to further prune the final pool of articles and themes which had been or were soon to be addressed in other AAHPERD and NDA publications, most notably the *Focus on Dance* volumes.

Finally, when reading the original collection of articles, they naturally fell into certain thematic headings. In order to create a balance of topics, the selection process became a "paring down" operation. Space, either within the subject category or the publication itself, became a factor in the final stages of selection.

What is found in *Encores II* are 36 articles and one NDA proclamation which we believe best represent the seminal literature because they evoke the primary topics, or *pathways*, of dance between 1978 and 1987.

ACKNOWLEDGMENTS

Encores II represents the labors of many people, some who remain "behind the scenes" and others who may not have realized their work would resurface. Therefore, we wish to express our gratitude to a number of our colleagues and friends who made this publication a reality.

Sandra Minton, who was the National Dance Association's publications unit director at the time of this anthology's inception, and Margie Hanson, former NDA executive director, provided the initial impetus on this project. Margie's guidance and support were present throughout the project. Lynette Overby, the current publications unit director, replaced Sandra Minton in 1988. A change in the publications staff at AAHPERD headquarters resulted in working with several different editors or staff members: most recently, Anna Adams, Nancy Rosenberg, and Ellen Meyer.

Perhaps the most difficult task in any project is deciding where to begin. *Encores I*, edited by Mark Wheeler, provided guidelines for the initial grouping of articles into subject categories. We were fortunate to have a model from which to expand and find our own direction.

It is especially important that we acknowledge each of the authors published in the *JOPERD* and the *Research Quarterly* during the 10-year period. These unique writings will remain forever a part of our dance heritage, reflecting the history, methodology, philosophy, and important issues/trends of dance during the decade. Because all articles could not be reproduced in this anthology, we hope that the bibliography found in the back of *Encores II* will serve as a reference source and a reminder of their authors' contributions to present and future generations.

The special "Dance Dynamics" sections of the *JOPERD* also enhanced the body of dance literature read by the members of every field, including dance professionals, represented in AAHPERD. Those who served as Dance Dynamics editors from 1978 to 1987 were Gay Cheney, Ann Zirulnik, Jane F. Young, Diane Pruett (twice), Gayle Kassing, Sharon McColl, Janice Gudde Plastino, Judith A. Gray, Sandra Weeks, John P. Bennett, Sandra Minton (twice), and Dianne Howe. We wish to express our gratitude to these people for their dedication to furthering the profession and their stimulating guidance of our intellect.

Specials thanks go to Aileene S. Lockhart, who contributed the Foreword for this book, and Jane A. Mott, who allowed us to use issues of *JOPERD* and *RQ* from her personal library.

Finally, we would like to thank the Texas Woman's University, and especially the Performing Arts Department—Programs in Dance, for their support in this endeavor.

A. S. A
J. L. C.
July, 1990

SECTION I

PATHMAKERS: A HISTORICAL PERSPECTIVE

The history of dance in American education is the story of the people who contributed to its evolution and those who spread the knowledge. Their beliefs and teachings resulted in the formation of the largest dance education organization in the United States, the National Dance Association, and continue to serve as the foundation for dance in education today.

Two important events which increased the visibility of dance in education occurred in 1979 and 1981. Dance, in some form, had always been a part of the American Alliance for Health, Physical Education, Recreation and Dance since its inception, yet not until 1979 did the Alliance add the "D" to the organization's title. Following this milestone, in 1981 the word "dance" was added to the title of the *Journal of Physical Education and Recreation*, even though dance articles had been appearing in *JOPER* previous to this.

AAHPERD, of which the National Dance Association is a component, celebrated its centennial in 1985. This event provided a wonderful opportunity to reflect on the heritage of dance in American education and in AAHPERD.

It is hoped the writings reprinted here will generate a sense of identity and continuity for present and future dance educators, students, community leaders, and dance performers. By acquiring a deeper understanding of past events, dance can be taken in new directions.

Research Quarterly for Exercise and Sport, Centennial Issue, 1985, pp. 93–101

1. MARGARET H'DOUBLER: A PROFILE OF HER FORMATIVE YEARS, 1898–1921

Judith A. Gray
Dianne Howe

The growth of dance activities in schools from primary through higher education at the turn of the century brought about an urgent need to train dance teachers. Private teacher training schools were established, such as the Chalif Normal School of Dancing in New York, while university and college physical education departments grappled with including dance classes in their teacher training programs. The latter solution to the problem had only limited effect, and it was to take an unusual set of circumstances and a most unusual woman to shape the development of college dance programs.

Long before the first college dance major was established in 1926 (at the University of Wisconsin) the raw materials were being assembled and melded. Margaret H'Doubler was born in 1898, and it was her influence and interest that provided the catalyst for the creation of what has since become the largest system of university-operated dance programs in the world.

Margaret H'Doubler believed that dancing represented creative self-expression through the medium of movement of the human body. She was concerned with a type of dancing that exemplified educational activity, rather than an outer acquisition of simulated grace, and was convinced that dance as an art belonged in the educational process. H'Doubler believed that dance was a vital educational force since it was entirely geared toward the total development of the individual. She articulated these ideas as early as 1921 in her first book, *A Manual of Dancing,* after having taught dance for only four years at the University of Wisconsin in Madison.

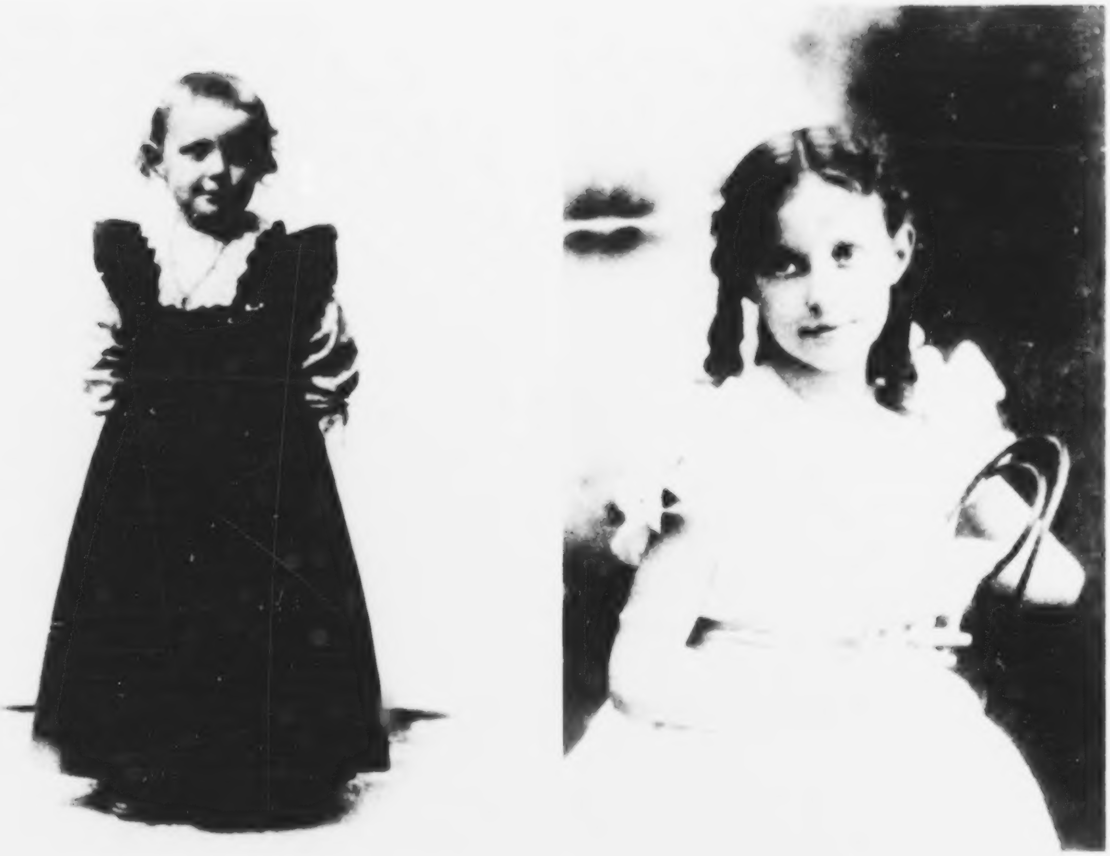
H'Doubler remained committed to this philosophy throughout her career as a dance educator. To her, teaching was a sharing of knowledge through vital experience so that the student would come to understand the relationship between the physical-objective and the inner-subjective phase of experience.[1] The method used to attain this self-knowledge was creative problem solving rather than the imposition of stereotyped movement patterns. In a paper prepared for The American Association for Health, Physical Education and Recreation (AAHPER), H'Doubler declared that dance as education is art creation through movement.[2] Working according to this philosophy she eventually established the undergraduate dance major—and later, the master and doctoral degrees—at the University of Wisconsin-Madison. This emphasis on vital experience and creative problem solving still predominates in many dance programs where studio experience (i.e., technique, improvisation, and composition) is the primary means of teaching/learning.

Because of the magnitude of her contributions to dance education in America, a biographical study of her formative years merits attention. The period to be covered in this paper is the years from 1898, the year of her birth, to 1921 when her *Manual of Dancing* was published.

EARLY YEARS

Margaret Newell Hougen H'Doubler was born to Charles and Sarah H'Doubler in the small town of Beloit, Kansas. She was the second daughter and the third and last child of a prominent Swiss immigrant family, whose ancestors had arrived in the United States in the early 1700s, and had resided chiefly in Illinois and Pennsylvania.

Charles, born in Warren, Illinois in 1859, has been referred to as "a man of many and pronounced talents" not the least of which was photography. He delighted in photographing his daughters; his photographs were intended as decoration or as "art" rather than as depictions of reality.[3] Charles H'Doubler's sense of adventure also led him to attempt other challenges and for many years he devoted himself to invention. Because of his many successful patents, he was widely sought after by manufacturers and gained



Margaret H'Doubler at five (left) and twelve. Both photographs were taken by her father.

the reputation of having superior expertise in electrical machinery. Margaret recalled that her father was a man of many abilities and inexhaustible energy who encouraged his family to venture into new and exciting opportunities.[4] Of the H'Doubler's three children, Margaret most heeded and emulated him.

Margaret's mother, Sarah Todd, was a fastidious homemaker who took great pride in her home and attempted to bring a certain amount of culture to the town of Warren, Illinois. She dressed her two daughters in beautifully detailed, hand-finished gowns complete with layers of lace and an abundance of neat pintucks.[5] Margaret seems to have inherited her mother's sense of quality concerning clothes and decor. At all times in her own dress and manners she reflected impeccable taste, and this taste was evident in her Orchesis concerts.

Growing up in Warren seems to have had many advantages. Sarah and Charles H'Doubler were able to provide their three children with such niceties as ponies, carriages, vacations, and private tutoring. The children's early schooling took place in the town's single schoolhouse, which contained both the elementary and secondary schools. When not in school or in the company of her brother Frank, who was six years older, Margaret read avidly. Her favorite characters were those from Greek mythology, Aesop's fables, poetry, and operas, and she later drew upon this material for dance composition themes.[6] Her mother also arranged for Margaret to study the piano. The H'Doublers loved and appreciated a wide range of classical music composers; Margaret's favorites were Schubert, Grieg, Beethoven, and Schumann. She continued to play the piano regularly for many years and never lost her insatiable interest in all kinds of music.

In 1902, at the age of 12, Margaret entered the only high school in Warren, but stayed only a year, for in 1903 the family moved to Madison, where her brother Frank had just been accepted by the University of Wisconsin to study medicine. All three children lived at home while attending school, and it was not until Margaret had been teaching for a number of years that she moved away from her family and into an apartment with two other young women.

Margaret graduated from Madison High School in the spring of 1906. A good student, she had always managed to find time to participate in those few physical activities then available to girls. She enthusiastically took part in such sports as basketball and field hockey and in eurythmics, a form of rhythmic analysis devised by Emile-Jaques Dalcroze. Her participation in physical activity and her continuing interest in her brother's medical career inclined her to seek a vocation in the biological sciences.

When she entered the University of Wisconsin at Madison in the fall of 1906, her desire was to become either a doctor or a biologist, and scientific subjects comprised most of her initial course load. She subsequently undertook courses in philosophy, English, music, art history, and physical education and earned her degree with a biology major and a philosophy minor. This combination of studies was to provide the foundation for her later achievements.

Margaret signed up for her first physical education class as an entering freshman: "I had my first crack at physical education and I just loved it. We had wands and dumbbells and music . . . and I was very excited about it."[7] She also engaged in sports sponsored by the Women's Athletic Association, excelling in basketball, a sport she later coached. There were also opportunities at Madison for her to participate in dance. The annual May Fête was initiated in 1908; it was renamed the Spring Festival in 1909. The 1909 program included a grand march (a procession of all the women at the University); a grand Maypole with 110 girls dancing, a "waltzing weaving dance" with 35 girls in white gowns and floral wreaths executing "fancy" steps around each Maypole; and finally, three "artistic dances"—a waltz, a folk dance medley, and a floral dance. The close of the fête was marked by a pageant in which 300 or 400 girls danced in small and large groups in accordance with a theme. Margaret performed in these activities while her family watched.[8]

Activities in the gymnasium also included dance. Dr. Dennison, a medical doctor and instructor in the physical education program, was experimenting with the work of Louis Chalif, whose descriptions of classical and folk dance, with musical accompaniment, were being sold to dancing instructors in schools and colleges across the country.[9] Instructors would decipher Chalif's descriptions and pass on their interpretations to the student. The University of Wisconsin ordered dozens of these scripts, and in her senior year Margaret memorized several of them. Despite both the lack of originality and flexibility in the Chalif scripts, Margaret found herself enjoying keeping time with the music, which was provided by a pianist.[10] She mastered a number of steps—the waltz, schottishe, mazurka, polka—but decided that this kind of dancing instruction was not for her.

EARLY TEACHING, UNIVERSITY OF WISCONSIN

In the spring of 1910 Margaret H'Doubler received her baccalaureate diploma. The Department of Physical Education for Women (previously "Physical Training for Women") was formed in 1910 and Miss Mayhew, the director, agreed to employ H'Doubler as an assistant instructor at $500 per year. In addition, H'Doubler was to be permitted to teach swimming for an extra $15 in the summer.

Margaret embarked upon her teaching career in 1911 with enthusiasm and diligence. With her vigor, leadership, and organization, she rapidly became both popular and respected. During her second year on the faculty a new appointment was announced, which would prove to be important for H'Doubler's subsequent development. After considerable searching, a replacement for Miss Mayhew was found in the person of Blanche Trilling, a graduate of the Boston Normal School of Gymnastics,[11] one of only five such physical education teaching training institutions in 1890.[12] Trilling's arrival at the University of Wisconsin brought a sense of new vitality and a promise of fresh ideas and directions. Of Trilling's appointment, Hetherington wrote:

> She came to the profession with a background of social graces and education in music, and the professional discipline and spirit inspired by Miss Homans. To that she added intelligent courage, devotion, tactful manipulation of social problems, energy, and administrative ability. She has carried through a rare piece of work and made the Wisconsin organization a power.[13]

Margaret felt challenged as she matured as an instructor under the guidance and influence of Trilling. She taught basketball and swimming with such enthusiasm that class numbers continued to swell: "I had almost every girl in the University playing basketball."[14] She also organized intramurals and tournaments that became popular on campus.

Always intensely curious and highly motivated, H'Doubler spent the summers of 1911, 1913, and 1914 attending workshops concerned with physical education and coaching, one of which was the Sargent School for Physical Education. In 1894 Melvin Ballou Gilbert had begun to teach aesthetic dancing at the

Sargent School.[15] The Gilbert method was based on the five positions of the feet, the five positions of the arms, and whole body positions such as attitudes, arabesques, and elevations. These positions, along with ballet and ballroom steps and movements, were all done in a systematic way in strict harmony with time and music. At Harvard this system was called "aesthetic dance" for the women students[16] and "gymnastic dancing" for men. The men's version was simpler, less graceful, and less expressive, used more folk influences, and was more robust. The men's teacher was called a "physical director" rather than "ballet master" to make it more appealing to the men.

H'Doubler entered the Sargent School for Physical Education bursting with enthusiasm and desirous of enunciating her own theories of movement. It turned out to be a truly disappointing experience for her. Long afterwards she recalled being disillusioned: "It was just a dreadful course. There weren't any values—you learned a bone name in anatomy."[17] What she especially decried was the absence of any teaching about the working relationship between the skeletal structure and movement. Her reaction to this experience is one of the earliest clues to the dawning of her own philosophy of movement education.

In May 1916, two years after the Sargent School disappointment, H'Doubler requested a leave of absence from the University of Wisconsin. She was then twenty-seven years old, strikingly attractive, and determined to keep increasing her knowledge. Both students and colleagues admired her. She was endowed with an indomitable youthful spirit and an unshakable faith in the potential of human beings. Even late in her career she stated: "To be born is to be endowed with a quickening life force, the human spirit, that animates us throughout our individual lives."[18]

To guide and motivate her students more effectively, Margaret believed that she needed to further her education, especially in philosophy and aesthetics. She applied for admission to the graduate program at Columbia University and was accepted. Before her departure from Madison, she was asked by Blanche Trilling to look into the dance situation in New York: "While you're doing that graduate work in the East, look around and find some dance that's intellectually respectable; something we can use in a university curriculum." Margaret's response was: "And give up my basketball?!"[19]

NEW YORK CITY

Once in New York H'Doubler was relatively unenthusiastic about searching for new dance forms as she believed that graduate study at Columbia would be a full-time commitment. During her stay at Columbia she spent a great deal of time reading and reviewing books and articles on philosophy, aesthetics, art, music, and theater: "I would run down to the 42nd Street library after I was through teaching or studying, and read, get books, and come back as late as ten o'clock at night." In an effort to comply with Trilling's request, she had spent a week or so before the fall classes commenced visiting various dance studios; most of these offered classical ballet. She was instantly discouraged and wrote to Trilling: "I am just not getting anywhere and I am so sorry and so disappointed and I am sure you will be disappointed."[20]

Once she had begun her studies at Columbia, H'Doubler met Gertrude Colby, a graduate of the Sargent School for Physical Education. Colby had been hired in 1913 by the Speyer School, the progressive demonstration school for Columbia University, to develop a physical education program for the children. The program emphasized free and natural movement and self-expression, and was designed to be integrated with the total school program. Colby's training at the Sargent School had not prepared her for such an assignment so she began experimenting with a form of dance based on the interests of the children and natural, rhythmic movement. This system was called "natural dance" as it provided for more freedom in the choice of movement than the stilted aesthetic dance and the limited gymnastic dance that had been taught at the Sargent School. The Speyer School had closed in 1916, but Colby continued on the faculty of Columbia University and began to train teachers in her method of children's dance.

Here she began experimenting with different methodologies (Dalcroze, St. Denis, Delsarte, and Chalif) in an effort to find the best way to train teachers. It was not until she had an opportunity to learn of methods used at the Isadora Duncan School (which she never attended), that Colby began to settle on a methodology of her own. She sought to make the children "free instruments of expression, rhythmically unified . . . enabled to express in bodily movements the ideas and emotions which come from within," and stressed "dance ideas, not steps."[21] These goals were not completely realized, however, because her method relied totally on music for the emotional content of the dance, thereby limiting original self-expression.[22]

Across the street from Columbia, Bird Larson, who had been trained in corrective physical education, developed the first Barnard College dance program in 1914. Although her program drew from Colby's teaching, Larson developed a system which was based on the laws of anatomy, kinesiology, and physics. She believed that movement should originate in the torso; hence, the main emphasis of her technique focused upon gaining better control of the body. Larson's methodology began with learning the possibilities of natural bodily movement, then assimilating movements based on gymnastics, and finally combining these controlled movements with musical form to express an idea. Most important was her concern for the development of the total self through dance.[23]

The two semesters at Columbia University proved to be the intellectual interlude that initiated H'Doubler into the world of dance. Margaret was an intellectual with a curious and creative mind; she liked to lead, rather than to follow, and was forever seeking underlying meanings and premises for all manner of activities—mental, physical, artistic, and scientific. Out of her concentrated intellectual pursuits, she developed at Columbia a ripeness and a readiness for a new avenue of thought. She was ready to develop a new way of approaching physical and mental integration and to discard old beliefs about creativity and individuality.

Among H'Doubler's professors were such leaders in education as John Dewey and William H. Kilpatrick. Because of her interest and persistence, Margaret was invited in her second semester to be the graduate member of the Columbia University Education Philosophical Club. As a student representative to this prestigious organization, she was able to participate in discussions of educational philosophy and hear many eminent speakers debate their theories and findings. She remembers being "terribly excited about what the human mind, the human being, really is. The values and all . . . it got me very stimulated." She was searching for an artistic activity which could be based on scientific principles: "some theory, some science back of it, some reason for it," not unthinking imitation and repetition, the two things that she had earlier observed at the New York ballet studios and had experienced with the Chalif materials.[24] Even at those studios attempting to move away from ballet the instruction followed the same pattern of imitation and repetition. She wanted to find a kind of dance movement instruction that *all* people could use and enjoy.

After completing two semesters of graduate study at Columbia, H'Doubler realized that she had not yet adequately applied herself to Trilling's directive. Again she searched through city directories for dance studios and classes, but relied especially upon information obtained from students who had taken classes: "Whenever I would hear of somebody who was teaching, I would go and try to get in the class and see."[25] Two teachers seemed to offer most closely what she thought she was seeking. One was Porter Beegle, who taught Emile Jaques-Dalcroze's system of music education; the other was Alys Bentley. Neither offered completely what she was seeking, but each seemed to provide a tentative direction.

The Emile Jaques-Dalcroze Institute gave classes in eurythmics to music students and H'Doubler had a cursory familiarity with the system from her undergraduate days. At first fascinated with the Dalcroze approach, she soon became disenchanted because it seemed to her that in it dance was secondary, even subservient, to the music. "It, pretty soon, was a dead end for me because it was really movement for music . . . that was his main purpose . . . it didn't mean dance to me."[26]

The other significant meeting was with a music teacher, Alys Bentley. Trilling had advised Margaret to see Bentley who was conducting classes in Carnegie Hall. Margaret happily complied:

> I went to see her and she was very, very interested in my problem. She said she didn't take students if she didn't want to. Oh, I must say at this point, her main interest and her biggest work was with children and she was simply marvelous with them. She did not teach them songs or melodies, she had them create their own. She was a highly creative person, the first one that I had contacted. Well, she said "Yes, I will take you and I will put you in a class." A group of about seven girls had been with her for years and they were beautiful [in] movement—but they didn't know anything about movement, [that] was the interesting thing.[27]

Bentley had her students lie on the floor, quite unlike any method other teachers were espousing. It was a refreshing experience and one which evoked in H'Doubler an exciting revelation: "Then it dawned on me. Of course. Get on the floor where the pull of gravity is relieved and see how the body will react. Study the body's structure and its response. Maybe something could then be done."[28]

Over three decades later H'Doubler summarized her views of the traditional dance scene in New York in 1917: "Nothing but endless imitation and endless petty rivalries. It [was] anti-educational in all the ways we [were] talking about at Columbia." Ballet instruction, particularly, drew her wrath. "It's mostly anti-human structure and human function from a biologist's point of view."[29]

H'Doubler developed her own philosophy of dance and dance education from a variety of experiences,

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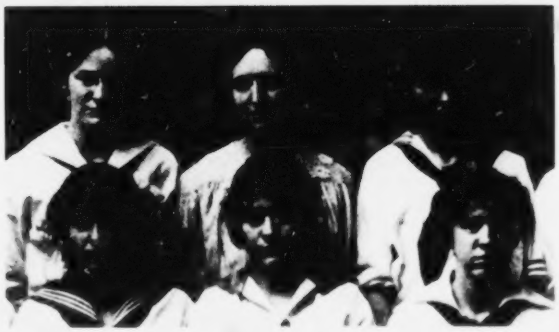

H'Doubler (top center) with members of the championship baseball team, class of 1917. Photo taken for the Badger, University of Wisconsin student newspaper.

most probably, the teachings of Dewey, her own background in the biological sciences, and the forms she studied and observed in New York. Although H'Doubler does not admit to any contact with Colby and Larson, Norma Schwender comments on the many discussions between these three women,[30] and one can at least note certain precedents set by the work of Colby and Larson. These precedents include Larson's scientifically-based technique and her belief in dance as a medium of developing the total self, and Colby's use of individually instigated movement (improvisation).

RETURN TO MADISON

Blanche Trilling had included a number of dance classes in the prospectus for the 1917 University of Wisconsin Summer School, and it was her intention to have H'Doubler teach these. She was confident that Margaret would find something of value and never for a moment implied that H'Doubler was not capable of fulfilling that challenge.

While in New York, H'Doubler had cut her long hair in imitation of the style worn by Alys Bentley. On her return to Madison, the first thing Margaret felt she should do was "tell Miss Trilling about her hair." This was no easy task and Trilling's response was as expected: "My Lord, Marge! Do you know what will happen? The students will all cut their hair and I won't be able to place them because they'll be considered manly!" Trilling then promptly sent Margaret to the dean of women, presumably for some disciplinary action. To Margaret's surprise and delight, however, the dean's response was "How I envy you!"[31] Thereafter, H'Doubler was subject to a mixed reaction regarding her hair and for the most part continued to wear a hair piece or a hair net in order to give the illusion of locks piled up and wound on top of her head. Despite Trilling's anxious concern, students were readily placed and eventually much in demand as teachers in schools and colleges across the nation.

Many of Margaret's colleagues were curious about her experiences in New York and during the 1917 Summer School she demonstrated to students and faculty alike that her stay in New York had been worthwhile. She experimented with movements on the floor and introduced music to emphasize beat and measured time. At the end of the summer she put on a program of dances that drew much attention and some support. It pleased Trilling so much that she soon turned her attention to other departmental considerations and allowed Margaret to develop her ideas more or less on her own.

H'Doubler seriously began to develop her new ideas about dance with the freshman class in the fall of 1917. Many of the fifteen students had had some previous interpretive dance experience. Margaret insisted that her students wear a special hand-made garment, different from the limiting gymnastic suit typically worn, and a pair of Roman-type sandals.[32] She wore the same attire. The costumes were rather voluminous but they were lightweight, permitted freedom of movement, and were ideal for floor exercises. The legs were bare, a bit of an innovation as the customary women's gymnasium costume included long stockings.

Margaret's enthusiasm was highly contagious and in no small way responsible for the success of her program. She was already a popular teacher and able to present her new ideas without the usual resistance accorded unknown and untested teachers. "She believed in it so terrifically and was so enthusiastic about it" remembers Eleanor Riley, one of her first students: "We flitted up and down, we crawled on the floor . . . we were in very elegant physical condition."[33]

Her first movement ideas came from nursery rhymes, fables, and classical myths. The 1918 May Festival was held in the new open-air theater behind Bascom Hall. American forces had recently entered the European conflict and the dance program was staged as a war benefit. The *Daily Cardinal* announced: "University Women in Aesthetic Dance for War Orphan Fund." Prosperine and Ceres, an East Indian "tapestry," the Olympic Games in dance form, the Hamodryads, and a closing interpretation of the "Marseillaise" comprised the program.

H'Doubler did not use standard steps and some of her more experienced students declared that her dancing was much freer than the interpretive dancing that was also being taught in the Department. (Gertrude Johnson, another member of the faculty, was teaching dance courses variously called, "Interpretations" and "Interpretive Breathing".) Margaret was adamantly opposed to any movement or movement idea that hinted of ballet. She found the five positions to be artificial and encouraged, instead, lightness, grace, and fluidity.[34] H'Doubler did not perform publicly or before her classes. This was an outgrowth of her belief that students should discover their own movement rather than imitate the teacher. Her system also emphasized understanding the human body in movement in accordance with the laws of nature. So that her students might better understand how the body works in movement, H'Doubler began to use a skeleton to illustrate the bones and joints; she also utilized charts of the body's muscular and skeletal systems.[35]

DEVELOPMENT OF H'DOUBLER'S MANUAL OF DANCING

H'Doubler used numerous notes and notations for her classes. These proved to be indispensable once requests came pouring in for her to commit her techniques in writing. A *Manual of Dancing: Suggestions and Bibliography for the Teacher of Dancing* (henceforth, *Manual*) was begun, in hasty note form, toward the end of her first year of teaching dance. It was finally published in 1921 and used extensively by her first graduating class during its senior year. Her purpose and concerns were set forth in the preface: "After several years in developing a type of dancing that shall be at once truly educational and creative, the need for some written formulation of the work, its aims, and procedures, has become a necessity." She urged her readers to regard dancing as an *educational* activity, rather than an artifice of elegance in motion.[36]

The *Manual,* which graphically described the aims and format of Margaret's approach, was written primarily for her students and was designed so that they could write their own thoughts and experiences on the blank pages that it included. A key concept expressed in the *Manual* was that certain exercises were fundamental to motor control and that motor control was fundamental to expressive movement. Exercises were referred to by terms like: "folding and unfolding," "the crawl," the "prancing step," and "the rolls." Such exercises were often referred to as "fundamentals."

Understanding and appreciation of music was also considered a fundamental. H'Doubler believed that music required conscious thought and an intellectual approach. "Appreciation," she declared, "implies intelligence. If this important element is lacking, the experience is that of *enjoyment* and not *appreciation.*" "Dance," then, was the synthesis of skills in dance exercise and music motivated by some feeling state. Each student must be prepared "to take the raw materials and create in dance form the message she [wished] to impart."[37] The *Manual* included a bibliography drawn from the fields of philosophy, music, drama, and dance. The citations amounted to 122 books and articles by such authors as Darwin, Shakespeare, Dewey, Russell, Tolstoi, Gulick, Ellis, Pavlova, and Mosso.

ORCHESIS

Because of the popularity of H'Doubler's *Manual* and the growing interest in her program among other educators and students, she soon began to receive invitations to visit other colleges and universities to demonstrate her methods. Since almost 300 girls participated in her classes, she was at a loss as to how to select a small group of demonstration students to accompany her on these visits. The problem was quickly resolved. During the fall semester of 1918 many girls had been clamoring for extra time in which to dance. Neither rooms nor staff were free during the day. Chadbourne Hall, where dance classes had been held, had been temporarily converted into a men's barracks to house the Student Army Training Corps. Consequently, during the winter of 1918–1919, Margaret agreed to request a room and time from Trilling and was granted permission to use the upstairs dance room in Chadbourne Hall, now free because of the armistice, on Wednesday evenings.

The first group of students quickly changed into dancing costumes and expectantly awaited H'Doubler's first exercise explanation. Instead, she commenced to discuss the structure and function of this new group. Everyone was asked to think of a name, but it was H'Doubler who finally decided upon the name they were to adopt. The group was to be called Orchesis for she had found that this was a classical term meaning the art of dancing in a Greek chorus. To her mind it implied the combined sciences of movement and gesture. The name Orchesis was subsequently used by many other American colleges and universities for their extra-curricular dance groups.

In 1919 H'Doubler and her dance group accepted invitations to demonstrate their work at nearby universities and schools (e.g., Northwestern University, Roycemore School, The Ohio State University, University of Illinois, and the Drama League of America). Other requests came from alumnae and professional groups (e.g., the Milwaukee Art Institute, the Middle West Conference on Physical Education, and the National Oratorical League). At the same time an increasing number of requests began to arrive for instructors who had been trained under Margaret.

While praising her efforts as "splendid, constructive, and educational," Trilling added the following statement: "The increasing number of requests which come to the Department for instructors [trained] under Miss H'Doubler emphasized the need for relieving her of routine work in order that she devote more time to those students who are majoring in physical education."[38]

H'Doubler's first group of dance students graduated in May 1919. One of these was Berta Ochsner, the first president of Orchesis, who H'Doubler characterized as a constant source of ideas and leadership. Ochsner later choreographed in New York where in 1939 John Martin declared of her dance, "Fantasy":

> She is a welcome addition . . . not only because she is an interesting artist, but because she brings new blood and a fresh approach to the modern dance hereabout. She is the first dancer to bring the technical and artistic methods of that notable educator Margaret H'Doubler to the professional field.[39]

Nearly 300 students enrolled in H'Doubler's beginning dance classes in spring 1919, and 140 enrolled in the intermediate classes. A "Special Teaching" class provided instruction for forty-six aspiring dance teachers.[40]

Between 1919 and 1921 Margaret H'Doubler established herself and the University of Wisconsin as strong proponents of dance in education. She incorporated the "Wisconsin Idea," a philosophy of service to the state, in her curriculum development efforts, her teaching, and her writing. She advocated dance experiences for everyone and felt responsible for the cultural and expressive development of her students. This could be best achieved, she believed, in a state university and by training teachers who could carry forth her work. Her "Idea" of dance was to foster social improvement, physical well-being, and artistic enrichment. This was in keeping with the mission of the University of Wisconsin where her ideas eventuated in the first formal major in dance in the United States.[41]

CONCLUSION

Margaret H'Doubler's contributions to dance are many-sided. Among these are: the development of the first dance major in higher education; the development of Orchesis; the delineation of the role that dance should play in education; and the clarification of concepts of teaching methodology. Because of her contributions to dance in education and her role in the development of the National Section on Dance of the then American Physical Education Association (now the National Dance Association of AAHPERD), H'Doubler was twice honored by these organizations. In 1963 she was named the first Heritage Honoree of NDA, and in 1971 she received the prestigious Gulick Award. In her acceptance address, she stated:

> Improvement is impossible without informed effort. The source of this knowledge is movement itself. We are our own laboratory, textbook, and teacher.

H'Doubler's dancers out of doors in the early twenties.

ENDNOTES

1. Margaret H'Doubler, "A Way of Thinking," *Newsletter* (Wisconsin Association for Health, Physical Education, and Recreation), March 1965.
2. Margaret H'Doubler, *Spotlight on Dance*, September 1975, 12–13.
3. Jay M. Whitman, "Early Settlers of Warren, Illinois" (unpublished manuscript, Warren County Public Library, Warren, Ill., 1932).
4. Margaret H'Doubler, personal interview, February 1976.
5. These details were ascertained from Margaret H'Doubler's personal family photograph collection.
6. Some titles of her later Orchesis "Dance Drama" productions include: "The Princess Who Could Not Dance," "Don Juan Himself," "The King's Breakfast," "Rites of Passage," "From a Medieval Cornice," "The Phantom Sail," and "Hansel and Gretel."
7. Mary Alice Brennan, interview with Margaret H'Doubler, 8 October 1972, Historical Files, Department of Physical Education and Dance, University of Wisconsin-Madison (hereafter HFDPED). As visible evidence of the intent to serve all the people of the state, the University of Wisconsin was strongly co-educational so, like their male counterparts, the women were required to take some form of physical exercise. While there was no physical education department in 1906, the University provided for "Physical Training for Women," which took place in Chadbourne Hall, a facility containing a gymnasium two stories high with dressing rooms and lockers. Freshmen and sophomores could select from gymnastics, eurythmics, exercise, and a variety of outdoor sports. *Catalog of the University of Wisconsin*, 1906–1907, 386.
8. *Daily Cardinal* (student newspaper, University of Wisconsin-Madison), 22 May 1909.
9. Prior to the Chalif method such dance as was included in American educational institutions was based on Catharine Beecher's system of "calisthenics" and later on the Delsarte system. The Delsarte system stressed freedom and harmony of movement; it consisted of exercises that emphasized relaxation and used statue-posing and tableaux supposed to show specific emotions. This system included dance movement and was called by some "aesthetic gymnastics."
10. The Chalif method of training dance teachers was the first of its kind in the United States. Using his rich ballet background, Chalif followed a plan that consisted of "making each idea as simple as possible by separating each idea into its basic elements." Louis H. Chalif, *The Chalif Text Book of Dancing* (New York: Isaac Goldman Coy, 1916), 4.
11. The Boston Normal School of Gymnastics used a curriculum based on Swedish gymnastics techniques and exercises. See Betty Spears, "The Influential Miss Homans," *Quest 29* (Winter 1978), *33*–45.
12. Betty Spears and Richard A. Swanson, *History of Sport and Physical Activity in the United States* (Dubuque, Iowa: Wm. C. Brown, 1978), 174–179.
13. Clark Hetherington, ed., *Physical Education Alumni Association of the University of Wisconsin*, 1937, 21 (HFDPED).
14. Brennan, interview.
15. Bruce L. Bennett, "The Life of Dudley Allen Sargent, M.D., and His Contributions to Physical Education," Ph. D. dissertation, University of Michigan, 1947, 107; Richard Kraus, *History of the Dance in Art and Education* (Englewood Cliffs, N.J.: Prentice-Hall, 1969), 127.
16. Women were taught at the Harvard Annex (later called Radcliffe), the Sanatory Gymnasium, and the Harvard Summer School. See Bennett, "Life of Dudley Allen Sargent," Chapter 9.
17. Brennan, interview.
18. Margaret H'Doubler, Gulick Award Acceptance Address (unpublished manuscript, 1971), HFDPED.
19. Shirley Genther (unpublished manuscript, 1952), HFDPED; Carl Gutknecht, transcript of taped interview with Margaret H'Doubler, 3 June 1972, HFDPED.
20. Brennan, interview.
21. Gertrude Colby, *Natural Rhythms and Dances* (New York: A.S. Barnes, 1926), 7.
22. Mildred C. Speisman, "Dance Education Pioneers: Colby, Larson, H'Doubler," *Journal of Health, Physical Education, Recreation* 31 (January 1960), 25–26, 76.
23. Ibid.
24. Brennan, interview.
25. Ibid.
26. Ibid.
27. Ibid.
28. Violet E. Dewey, "H'Doubler, Professor Emeritus But Not Retired," *Milwaukee Journal*, 8 May 1964, 2.
29. Genther, unpublished manuscript.
30. Norma Schwender, *A History of Physical Education in the United States* (New York: A.S. Barnes, 1942).
31. Brennan, interview.
32. Patterns for the garment and the sandals were illustrated and described in the appendices of Margaret H'Doubler, *A Manual of Dancing* (Madison, Wisc.: Tracy and Kilgour, 1921).
33. Eleanor Riley was a former student of Margaret H'Doubler and recalled her first dancing lessons in a taped interview, 4 May 1977, HFDPED.
34. Ibid.
35. H'Doubler, *Manual of Dancing*, 27–28.
36. Ibid, 5.
37. Ibid, 26–30, 57.
38. Blanche M. Trilling, *Biennial Report of the Director of the Women's Gymnasium*, 1918–1919, University of Wisconsin, 79, HFDPED.
39. Fannie Taylor, "Dance at Wisconsin," *The University of Wisconsin Dance Festival Program*, 1961, HFDPED.
40. *The University of Wisconsin Enrollment of Student Credits*, 1919–1920, University Archives, University of Wisconsin-Madison.
41. Ruth June Rose, "The Wisconsin Idea of Dance" (unpublished manuscript, 1950), HFDPED; Mary Lou Remley, "The Wisconsin Idea of Dance: A Decade of Progress, 1917–1926," *Wisconsin Magazine of History* (Madison: University of Wisconsin Press, 1975).

*Journal of Physical Education
and Recreation*, May, 1980,
pp. 32-36.

2. DEVELOPMENT OF DANCE IN THE ALLIANCE FROM THE BEGINNINGS OF DANCE EDUCATION IN UNIVERSITIES TO THE "D" IN AAHPERD*

Elizabeth Hayes
Ruth Murray
Gladys Andrews Fleming
Miriam Gray
Jeannette Hypes

ELIZABETH HAYES

It is my task to tell you about the early days of dance in education and particularly about Margaret H'Doubler and dance at the University of Wisconsin. Dance in education before and during the teens and early twenties of this century consisted partly of Delsarte techniques. As interpreted by teachers who purported to emulate Delsarte's approach to movement, these techniques consisted of creating and practicing "natural" movements that were designed to express various feelings, such as discernment, accusation, or modesty. Dalcroze techniques were also a part of early dance education in the schools and these consisted of certain exercises that would improve the students' rhythmic acuity. There were also semi-balletic dance routines sometimes taught under the name of "aesthetic dance." And finally, there was folk dance, which little boys hated because they had to dance with little girls, and young college women hated because *they* had to dance with girls. However, changes were beginning to take place, especially in New York, as a result of the influence of Isadora Duncan and the Duncan Dancers who appeared there.

In 1916 at the University of Wisconsin, Blanche Trilling, chairman of the Women's Physical Education Department and a forward looking woman, asked Margaret H'Doubler, one of her physical education teachers, a former biology major and an all around athlete, to go to New York to see if there was something in dance there that should be brought to Wisconsin. Marge H'Doubler reluctantly agreed, provided she would not be asked to give up her basketball classes to become a teacher of dance. She observed the dance work of several of her contemporaries in New York, but it was a music teacher by the name of Alys Bentley whose work intrigued her. She was particularly interested in Miss Bentley's way of having her students lie on the floor where problems of balance were minimal, having them discover certain ways of moving and the necessary body controls, and then having the students translate these movements to standing and locomotor activities. All of these teachers in New York who were admirers of Isadora, including Miss Bentley, believed that movement should be natural to the body structure.

Miss H'Doubler returned to Wisconsin and began classes. The "natural dance" classes were taught on the fifth floor of Lathrop Hall in a curtained studio, with lights that could be dimmed for our improvisations. By 1918 Miss H'Doubler's students were beginning to feel the need for more dance experience than could be offered in the regular dance classes and so she and her dance students decided to create a dance club, which they named Orchesis. This group convened every Wednesday night from seven to nine, and meeting times were spent in exploring new techniques, improvising to music, and composing dances. This became the performing group.

Miss H'Doubler was frequently invited to give lecture-demonstrations of this new form of educational dance. These demonstrations were not the kind that we are accustomed to seeing nowadays. She would simply ask some of us who were her students to come and participate in the demonstrations. We would sit on the stage, not having the faintest idea of what she was going to ask us to do, and would then improvise on the spot according to her directions.

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*The comments here are excerpted from a convention presentation entitled "Pathfinders," in which past dance "top persons" spoke about the periods of growth that they were most involved with.

By 1926 other colleges had become interested in establishing some "natural" or "creative" dance classes such as Wisconsin was offering. Miss H'Doubler decided that the time had come to create a dance major program for the professional preparation of dance teachers—the first such program to be established anywhere. The major was based on a rich background of sciences, reflecting Miss H'Doubler's early scientific interests. We took biology, anatomy, kinesiology, physiology, physics, and chemistry. The curriculum was heavily weighted on the science side, but we also studied music and art history.

There was a beginning technique class taught by Miss H'Doubler, that everyone took every semester of every year. In this class we learned and constantly reviewed music concepts concerning dance movement. There was also Miss H'Doubler's famous rhythmic analysis class and an "advanced" technique class as well as a class in composition, in which we discussed the aesthetics of form and theories of composition. The creative work in choreography was done in Orchesis. And finally, there was Miss H'Doubler's dance philosophy class for which she wrote her renowned book, *Dance: A Creative Art Experience*. Students throughout the United States who wished to become dance educators turned to Wisconsin as a Moslem does to Mecca.

Miss H'Doubler was a true educator. She firmly believed that dance can and should enrich the lives of everyone, regardless of degree of personal talent. As I look back upon these early experiences with Marge H'Doubler at Wisconsin, I realize that her special values did not lie so much in the techniques that she taught us or the compositions that she inspired us to create. It was her demonstrated respect for the inherent worth and creative potential of every student that made her the great educator that she was.

RUTH MURRAY

It is certainly acknowledged that in many important ways Margaret H'Doubler was this country's first true dance educator. Starting her work back in the teens, she kept her inspirational spark alive for many decades, even long after her retirement. When I first started teaching, back in 1919, Ethel Perrin, who was director of physical education in the city of Detroit at that time, brought Marge and her Orchesis Group to Detroit for a demonstration, and that was one of my first great inspirations as far as dance was concerned.

Others came on the scene in the late '20s and early '30s who had much to do with the beginnings of our present organization. But first, I should pay homage to another influential college dance teacher at Columbia University Teachers College, where I went in 1923 to finish my study for a bachelor's degree. In those days one needed only two years at a normal college for a teaching certificate, and armed with that I had spent four years teaching physical education in the Detroit Elementary Schools with Ethel Perrin as city director, and Dorothy LaSalle and Mary O'Donnell as supervisors. Both of these latter women had graduated from Teachers College, and in spite of a strong pull toward Wisconsin, where I had spent a summer working with Miss H'Doubler, they persuaded me that Columbia, which had an international reputation at that time for teacher education, was the place to go, and also that New York had so much to offer culturally. So, for two years I danced with Gertrude Colby, who taught what she called "natural dancing," which stemmed from Isadora Duncan as did much of the American college dance in the '20s, except for classical ballet.

Miss Colby taught a strong, locomotor, somewhat dramatic type of free dance with controlled opportunities for creativity. It was less lyric and flowing and flexible than Marge H'Doubler's but even the athletic girls seemed to enjoy it. New York proved to be an exciting place, with lectures by John Dewey, concerts and operas which students could attend for a pittance, and Bird Larson teaching at Barnard College and performing with her group at the Little Church in the Bowerie.

Later, when I was studying for my master's degree at Columbia, three important things happened. I was accepted for a summer course at the recently established Humphrey-Weidman Studio. I took a course in children's dancing from the late Mary Jo Shelley, who was teaching at New College, Columbia, and in 1933 I danced with Martha Hill at the New York University Summer Camp, her last summer there before the Bennington years.

I have introduced to you, then, four of the persons who in my opinion had much to do with the foundation of the Section on Dancing of the American Physical Education Association, as it was then called. This was the first organization devoted to dance education.

It happened this way: Dorothy LaSalle, who at that time was executive secretary of the Committee on the School Child of the White House Conference on Child Health, had heard that Marge H'Doubler was to speak at a meeting of the National Association for Physical Education of College Women, preceding the annual convention of the American Physical Education Association in Boston in 1930. She wrote for permission to attend this meeting, as she was not a member, but she wished to hear the speaker. In the discussion following Marge's talk. Dorothy asked for the floor and commented on the fact that Marge had said that the students who came to her to major in dance were on the whole poorly prepared. Dorothy made the point that if *any* dancing was taught in the elementary schools, it was apt to be formal, and that dance specialists should be much more concerned than they were at that time with dancing at the pre-college level.

Blanche Trilling immediately rose to her feet and said, "I nominate Miss LaSalle Chairman of a Committee on Dancing in the Elementary Schools." Dorothy was stunned, as she wasn't even a member of their organization, but she accepted the assignment, appointed a committee, and set to work.

The report of the Committee, titled *Dancing in the Elementary Schools*, was given time on the convention program of the APEA in Detroit in 1931. It was printed in full in the *Research Quarterly* in December of that year, and with some revisions and additions by a second committee directly concerned with dance teaching, it was published in 1933 by A. S. Barnes and Company. It was the first publication of the new Section on Dancing; now out of print, it still, on the whole, stands up well after all these years.

At the 1931 convention, during a meeting which I chaired, Dorothy LaSalle made her report. The discussion period was lively, centering around such topics as "What happens to this Report? Will it be published?" And finally, "Dancing should have a section in the APEA so we can have our own meetings. Let's prepare a request and send it to their Board today!" Subsequently, Mary O'Donnell was elected chair pro tem of the proposed section, with the idea that she, with the help of a committee she would select, would write the request and present it.

But the path to the acceptance of dancing as an APEA section was a rugged one. Mary had to use all of her intelligence and considerable charm over the next year to convince the Board (some of the members, as you can imagine, being of the "macho" type) that dancing had an important contribution to make to physical education. She was helped by Mary Jo Shelley and Martha Hill, and also by Mabel Lee, the only woman on the APEA Board.

The Section on Dancing became a permanent reality in Philadelphia in 1932. Subsequently, we had meetings, gave papers, demonstrations, and reports on committee projects. For several years, starting at the New York convention in 1935 until World War II interfered, the section held preconvention dance conferences or workshops. These served to bring dancers and educators together and also to add dollars to our coffers to make possible other significant happenings, like bringing John Martin to a convention in St. Louis, as well as funding year-long committee projects.

The other great event in that most exciting decade was the establishment of the Bennington College Summer School of the Dance. (You will notice that we're beginning to speak of "the dance" instead of "dancing." Later we will even drop the modifying article.) This school was the inspiration of Martha Hill, who taught there, and her friend Mary Jo Shelley, with the encouragement and aid of Robert Leigh, president of Bennington College. In the nine years of its existence, it was the center for instruction in the technique, choreography, and production of the new art of modern dance, as well as for the presentation of several of the dance masterpieces of the great pioneers of modern dance who were teaching there. In fact, a candidate for a college dance position in those days would do well to have a summer at Bennington on her resume if she wished to be considered eligible for the position.

In the spring of 1935, I was asked by the Midwest Association for Physical Education of College Women to give a report, at their annual meeting in Madison, Wisconsin, of the first session of the Bennington College Summer School of Dance. I gladly accepted, anxious to share my enthusiasm for the project with this illustrious group. It should be noted that in those days, the posture of physical education women majors was almost as important as their athletic skill. We had posture tests, posture drills, and competitions for the girl with the best posture. I had scarcely finished what I thought was a competent paper about that first Bennington session, when I was assailed by more than one good lady, saying in effect, "What are those awful Martha Graham contractions going to do to our girls' posture?" I was taken aback, having long considered a Graham dancer's posture something beautiful to behold. Marge tried to help me, but we were both voted down.

I mention this incident only to demonstrate that the road to the universal acceptance of modern dance as dance art was as rough, indeed much rougher, than the acceptance of a Section on Dancing by the American Physical Education Association. But we finally made both!

GLADYS FLEMING

You have just had a course in the early history of American dance education from live people who helped to make that history! You have heard about the work of the early organization—from infancy through adolescence of the Dance Section of the Association.

Young adulthood of dance emerged as we became a Dance Division, and dance developed into full adulthood during the period of the Dance Division, 1965–1974. These nine years were vital, alive, potent, visionary years. They were rich in ideas. How can one adequately cover the accomplishments of these nine years within eight minutes when it took seven years to make the decision of whether or not the Dance Section should become a Dance Division? Some of you took part in the deliberations—to become a Division or remain as the Dance Section.

In the spring of 1958 the Dance Section began deliberations concerning the possibility of changing its structure. These deliberations were precipitated by administrative difficulties within the Legislative Board of the Section in conducting business, as the size of the Board was more than 20 members. Also, there was inadequate communication with the AAHPER Board of Directors. Because the Dance Section was under the General Division, we had no direct contact with the AAHPER Board. At the Spring 1958 Board Meeting of the Dance Section, the majority of the Board members felt that they were not ready to become involved in planning for Divisional status because of the added responsibilities involved.

Two years later, at the Spring Board Meeting of 1960, the question of possible change of status was once again discussed and the Board was again divided. Some members felt the section had enough to do without considering divisional status; others felt that there was much to be gained if divisional status could be attained. A committee was appointed to study the concerns—advantages and disadvantages—and was directed to report at the Fall Board Meeting.

During the Fall Board Meeting of 1960, the committee report was given, and a few highlights are included here. The *disadvantages* included concerns that the status of dance as an art form could not be improved by a change of organizational status; the dance members would not be in control of the election of their chairman; possible loss of their independence now enjoyed under the General Division; and possible loss of autonomy in financial matters. The *advantages* included desires for dance to be on a par with women's sports and men's athletics as these two groups had recently become divisions; divisional status would provide closer working relationship with the AAHPER Board and give direct representation on that governing group; better representation in the Representative Assembly; financial solvency, which the Section had not had; and better assistance in planning convention programs.

The Committee was charged to continue its study and investigation, and the controversy continued until members of the Dance Section felt they were ready for the change. The Legislative Board voted to petition the AAHPER to become a Division during the 1962 national convention. However, additional work was needed and the request for tentative divisional status was not presented to the AAHPER Board of Directors until March 1963, with proposed operating codes for the division and its sections.

The request was returned with a suggestion for a probationary period for two years, 1963–1965. We had to make a status study to show our potential strength in numbers and also we had to deal with the possibility of dance leaving physical education for other college departments. Certain changes in organization were necessary in order to fit the AAHPER proposed divisional codes of operation. All this was carefully and effectively achieved.

At the 1965 National Convention the formal request was submitted by the National Section on Dance to change from tentative to permanent divisional status. The request was approved by the AAHPER Board of Directors and the Representative Assembly at that Convention.

When Dance Division status was finally granted in 1965, this placed dance on a par with the recently created Divisions of Girls and Women's Sports and Men's Athletics. We were now achieving a closer working relationship with the AAHPER Board. We had better representation at the Representative Assembly. Some financial solvency, which was grossly missing in the past, was now available. Better opportunities for participation in convention planning were possible.

When we became a division, we were a determined group. We were determined to have dance recognized; we were cognizant of our problems and tireless in our efforts to attack them. We were determined to have AAHPER recognize the contributions dance could make to the total educational program. The early Operating Code (1968) specified emphasis on sound philosophies and leadership for improving programs. Even though the Division structure was different from that of the Section, our major purposes remained the same—service to the membership under the leadership of the Executive Council. We were so proud to have our first chairman of the Dance Division serve as a vice president of the Association and sit on the Board of Directors of AAHPER. The Division had four sections: Dance Aesthetics, Dance Education, Dance Forms, and Dance Theatre.

When I look back and reflect on all the work of the Division during what I call the "adult" period of dance in the Association I am impressed by structure and function! Even though this appears terribly dull, it became the means of our efficient operation. This meant developing operating codes for everything. Because of the increasing complexity and scope of work of the Division, a committee consisting of Nancy Smith and Araminta Little worked to get us started with structure and function. Their guidelines became the backbone of our work.

A second accomplishment was the grass roots emphasis. Membership did indeed grow as we worked with district and state sections. We felt that the Dance Division Executive Board should get to every district meeting and as many state meetings as possible. This helped to clarify procedures. We were determined to bring in younger and newer people and to help initiate state dance committees in each state.

Many developments emerged on which we are all still laboring. Included in this group of activities are certification, accreditation, curriculum guidelines, and special programs running from kindergarten through college and professional preparation. The Dance Division placed high priority on the development of curriculum in dance and the certification of dance teachers at all levels. In order to implement this priority and provide a service of national need, the Division assumed leadership in professional preparation and program development for schools.

An illustration of implementation is our work on children's dance through a task force which worked for six years. Their work is summarized in the publication *Children's Dance,* which includes guidelines. Also, the publication on professional preparation illustrates the vigorous roles of the Dance Division in working with other divisions of the Association.

Publications and concern for research remained a continuing emphasis. For instance, there were compilations of bibliographies, rosters, articles in the *Journal,* "Spotlight on Dance" columns in each issue of the *Journal,* and such publications as *Designs for Dance, Research in Dance I and II, Dance Directories,* and *Focus on Dance* series.

The Division sponsored and participated in numerous conferences and regional and state workshops. These activities demonstrated vitality and interest in dance as a profession. To illustrate, we sponsored a conference in 1965—"Dance as a Discipline." It resulted in the publication, *Focus on Dance IV.* Interest in an international conference on dance persisted and finally ended as a reality in Waterloo, Canada.

Throughout the life of the Division, we participated in significant AAHPER conferences; examples are conferences on graduate education, joint conferences sponsored by the Elementary Commission on Physical Education and the Dance Division, and AAHPER meetings on perceptual motor development, creativity, and international relations.

We were there, too, when plans were made to reorganize the AAHPER. We served on the main reorganization committee for six years. We also continued our relationship with such groups as CORD, American Dance Guild, Dance Therapy, American College of Dance Festivals, and National Folk Festival.

How proud we are today that our early efforts in both the Section and Division contributed in a major way to the current emphasis on arts in education. As early as 1958, we were sending a representative to the National Council on Arts in Education and we continued to work closely with this group. Here again we were determined to be a part of the arts scene in this country.

The endless activities of the Dance Division in the arts area gave us reason to know that dance now has a legitimate place in the arts. The continual emphasis of the Division, also in diversified ways, in the convention programs and numerous state and district programs indicated how much we have emphasized the arts. Our concern for the arts included gathering information, legislation, interpreting program activities, and vying for visibility. We cooperated with the Arts Humanities Branch of the Office of Education and the National Endowment for the Arts. We were a part of Impact projects sponsored by the national arts groups and funded by the U.S. Office of Education. We were also active in the work of the state arts councils. We were elated in 1974 when the Kennedy Center launched the publication of *Children's Dance* and again gave visibility to the Division's interest in arts in this country.

We had a series of highly important causes. Among these were getting Marge H'Doubler a Gulick Award, collecting files and getting records in one place for both the Section and Division. Rose Strasser served as historian and archivist for the project. We encouraged a graduate student to compile the background of dance in AAHPER (Sandy Gallemore did this in a quality master's thesis) and this is now housed in the archives. We creatively tried to break through on some of the stereotypes concerning dance by getting many of the men to understand and support dance and become involved with the Dance Division.

Our dance "story" would be incomplete if we did not recognize the serious and impressive work of the various chairmen of the Division. Each made her unique contribution responsive to the particular time she served. Included are Mary Ella Montague, Betty

Pease, Nancy Smith, Gladys Andrews Fleming, Frances Dougherty, Betty Hayes, Miriam Gray, Araminta Little, and Jeannine Galetti.

One cannot reflect on the work of the Division without recognition of the fine support of the presidents of the Board of Directors of AAHPER. Also, we are especially indebted to Myrtle Spande, the division's first consultant. Myrtle led us patiently and efficiently to our Divisional status. Her associate was Marjorie Blaufarb (now editor of *Update*), who has continued to give us generously of her time, wisdom, and support. The tireless work of Margie Hanson is greatly respected and appreciated; Dr. Hanson became our consultant after Myrtle left us.

And so, the Division can be characterized by endless communications, by memos, committees, meetings, guidelines, job functions, codes, open letters, ideas, task forces, and work with State and District groups.

MIRIAM GRAY

I am to speak on the transition from the Dance Division to the National Dance Association. The National Dance Association was born during the Anaheim Convention in 1974 with Evelyn Lockman as the first president, the first time the head person was called "President." Charlotte Irey was the second president, followed by Margaret Mains, Miriam Lidster, and Jeannette Hypes.

The gestation period of NDA was much longer than that of an elephant—four years, at least. Betty Hayes appointed a Reorganization Committee to work during the fall 1970 Executive Council Meeting in Utah, with Jeannine Galetti as chair. A considerable portion of the 1971 Fall Council Meeting in Illinois was devoted to the challenge of becoming an Association. I had expanded the Reorganization Committee, which worked daily into the wee hours, and asked them to bring their latest bright ideas back to the whole Council for consideration. Memories flood back of Richard Bushey at the blackboard, constructing and reconstructing the organization framework, which soon became a circular pattern rather than the standard chain of command from the top. After all, the circle *is* the primeval dance form!

Although many refinements occurred in the Division reigns of Araminta Little and Jeannine Galetti, the basic circular construct in use today was dreamed up at the 1971 meeting. It has the Executive Committee—the three presidents and the executive director—in the center, with direction and lines of communication emanating from inside out to the substructures surrounding the center in concentric circles.

With Araminta Little as the major domo in 1972 at Asilomar, Division structures crumbled everywhere. New and esoteric structures and terminology converged from all directions. I have heard that Asilomar is a beautiful spot on the fabulous California coastline, but we had little chance to find out! Although official approval of NDA was not voted by the AAHPER Board of Directors until 1974 in Anaheim, the new structures and substructures were unofficially put into operation during Jeannine Galetti's term in 1973–74—the last year of the Dance Division. Names of structures and their officers kept getting changed, supposedly for the better, during NDA's first two years by courtesy of the Reorganization Implementation Committee, which was mainly Araminta Little as chair and myself, and the Bylaws Committee, of which I was the first chair, 1974–76. We had the awesome charge to put all this ferment into understandable, written form.

So what *is* the new structure? The Board of Directors of nine voting members represent the three areas of NDA: the three presidents, the three vice-presidents, and the directors of the three units. Through the ages, three has usually meant good luck. The National Dance Association is deemed to be basically a three-pronged operation: the thinkers, the doers, and the districts. The thinkers are in the two Divisions headed by vice-presidents—Dance Curriculum and Dance Resources Divisions—and in the Projections Unit (once called the Dream Committee, then the Innovative Directions Committee). The districts are represented by the third vice-president. Among the doers, or workers, are the other two units: the Promotions and Publications Units, headed by directors, and all of the standing and special committees.

What has the National Dance Association done that its parents, the Dance Division, and its grandparents, the National Section on Dance, can point to with pride? First, NDA has made two publications achievements that the Dance Division talked about for years. The first major feature in JOPER, the 16-page insert, *Dance Dynamics,* appeared in May 1977, coordinated by Kathy Kinderfather, with others to follow. The second big achievement was the *Spotlight on Dance,* a newsletter, first edited by Virginia Moomaw in September 1975. Another early NDA achievement was the eighth volume of *Focus on Dance,* which was edited by Carmen Imel and Gwen Smith. It was NDA's Bicentennial issue—*Dance Heritage.*

Another exciting development was NDA's first grant. The Alliance for Arts Education (AAE) gave a $20,000 grant to NDA in 1976–77 to prepare materials for the specific purpose of telling administrators, laymen, and nondancers what dance is, its value to education, and why it is essential to the curriculum. This was done in two phases. The book, *Dance as Education,* was published in October 1977 and distributed to state education departments and arts councils; it is available to others for purchase from AAHPERD. The second phase of this grant was a companion slide-tape presentation, about 10 minutes long, called *Dance Is.* It is also available for purchase from AAHPERD.

Although the Dance Division had several national dance conferences and cosponsored one binational conference, the National Dance Association began a series of regional dance conferences, giving them its approval and moral support. All conferences within the Alliance must be self-supporting. The first regional conference was directed by Jeannine Galetti at Ypsilanti in 1975. The second one in 1976 was in Athens, Georgia, with Marilyn Triggs as director. The third, in January 1979, was directed by Belle Mead Holm in Beaumont, Texas.

Begun in the Dance Division but continuing strongly in NDA is our reaching out to other arts education organizations in the loose affiliation known as DAMT—for *dance, art, music,* and *theatre,* with some fatherly guidance from the Arts and Humanities Branch of the U.S. Office of Education. This group—NDA, NAEA (National Arts Education Association), MENC (Music Educators National Conference), and ATA (American Theatre Association)—cooperated with the Kennedy Center for the Performing Arts to establish AAE, the Alliance for Arts Education. With both the U.S. Office of Education and AAE, the National Dance Association is considered the official representative of dance education in the nation!

Having been chair of both the National Section on Dance and the Dance Division, I believe that I can speak for all those others in that ancestral line to say, "NDA, we are proud of you but expect even greater glories to come. So take it up, up, and away, NDA!"

JEANNETTE HYPES

What a great year it has been for the NDA! Working with the Board of Directors and the NDA membership, we were able to generate the support needed to add "dance" to the Alliance title. When I took over the helm of the National Dance Association, I felt there were many things that needed to be done to keep up the progress of an enthusiastic and ambitious association. Sometimes goals become ends in themselves, so most of my ideas were to improve, intensify, and accelerate the ongoing projects and programs—mainly to make NDA a more viable, helpful and essential organization to all those in the area of dance as well as the other art forms.

It struck me that the one thing that would be the most advantageous would be to gain recognition from the Alliance by adding the word dance to the official title. We called it the big "D" campaign. The idea had been tossed around before but never seriously acted upon.

On April 11, 1978 I announced to the new NDA Board of Directors that we were going to add a D to AAHPER. Nobody was against it, of course, but a few had reservations about it being possible at that time. Being an incurable optimist, I felt that with hard work and positive thinking it could be done. Somehow it seemed like the right time.

The first step was to introduce the proposed "D" at the Fall Board meeting of the AAHPER Board of Governors. I asked the NDA Board and several members to send me their thoughts about the beneficiality to the whole profession to have the "D". The response was enthusiastic and logical. From this input the "Rationale for Adding the 'D' " was developed. Using a positive approach, I presented the motion to the AAHPER Board of Governors at the October meeting in Washington, DC. Much to my delight, there was little opposition and the motion passed. We found we had enough members to qualify as a bona fide association. As gratifying as this was, it was only the beginning.

During the time before the New Orleans convention, where the motion would be presented to the Alliance Assembly, we wrote letters to strategic individuals and people we thought would be supportive to this proposal (let's just say we did a little politicking). We tried to imagine what arguments would be brought up against the motion, in order to have a defense for any possible negative moves. As it turned out, much to our surprise, the opposition was relatively minor and after some well-worded but unsolicited statements from representatives of the other associations, the motion was passed by the Alliance Assembly. We all contained our wild enthusiasm (we had to use a great deal of control) until the Assembly was adjourned. At the fall of the gavel, pandemonium broke loose. Everybody was emotionally demonstrating their happiness and gratification by hugging, kissing, jumping up and down, and shaking hands. There was an electricity of excitement in the air. We were all on cloud nine. What a feeling of accomplishment and satisfaction!

This called for a celebration! So celebrate we did, in our dance suite at the International Hotel. It was a marvelous party. We really did it! We really did it!

The most gratifying thing was the way NDA members reacted. As I overheard snatches of conversation, instead of settling back and resting on the D victory, there was an unprecedented excitement and wonderful plans being generated as to where we should go now. Everybody had ideas, inspirations, and *big* plans. It was an exhilarating affair. Champagne wasn't necessary to generate the elation everybody was experiencing.

After that inspiring experience, time marches on—so we shall forge ahead and have an even greater impact on the arts and physical education—but more specifically dance in education.

NOTE

The five persons who contributed to this chapter were active in professional organization affairs and played key roles in the development of the National Dance Association, serving as "top person" during a part of the process. They were not only *pathfinders* but also *pathbuilders*, for they were the ones who directed the original organization and then the reorganization.

SECTION II

DIVERSIFIED LANDSCAPES: MOVEMENT EXPERIENCES FOR NONDANCERS

Dance is a lifetime activity that has recreational, therapeutic, and psychosocial value. While this concept is not new, the application of dance to other fields received considerable attention between 1978 and 1987. The integration of dance into interdisciplinary programs to enhance health and fitness, sports skills, general motor skills, and as a means of understanding and improving the body mentally and physically has mushroomed. Dance as movement education has been enthusiastically embraced, not only by dance educators, but by physical educators, recreational leaders, and physical therapists.

The generic use of the the word "dance" created controversy during the decade, especially with the growing popularity of "aerobic dance." Dance educators, while recognizing the values of aerobic dance, were concerned that the general population might confuse the use of dance steps and choreographed sequences used in aerobics with dance as an art form. The explosion of aerobic dance also produced a flood of unqualified people leading this activity, and it was feared that aerobic dance might replace current dance programs in the schools. In response to these issues and concerns, the National Dance Association issued the "NDA Position Paper on Aerobic Dance" in September, 1985.

The relationship between dance and sports was highlighted during the period. Professional and student athletes turned to dance teachers for advice on improving their sports skills. The stereotype of the male dancer improved as professional male athletes acknowledged the use of dance, particularly ballet, to enhance their performance. Yet, as Linda Bain points out in her article, dance is often secondary to sports in physical education programs. An issue of continuing relevance is the need for redefining physical education so sports, exercise, and dance are given equal emphasis.

Continuing past trends, dance was used as therapy and recreation for special populations throughout the decade. Dance in the therapeutic setting continues to provide the deaf, blind, mentally retarded, physically disabled, and emotionally disturbed with positive experiences for physical, aesthetic, and mental development. Nationally, there has been special interest in recent years in the older adult. Dance activities are being used to maintain and improve the health and well-being of older adults in fitness and social settings.

The lives of all human beings are enhanced when dance/movement experiences are provided by educators, recreational leaders, and therapists. Affirmed by all authors is the conviction that dance provides a way and a means to improve the quality of life by enhancing movement fluency and creative potential.

To transform sports people into dance teachers is no easy task. It takes time, and universities need to demonstrate their commitment to its importance by placing equal instructional emphasis on sport, exercise, and dance.

Journal of Physical Education,
Recreation and Dance,
September, 1984, p. 10.

3. IN MY VIEW: A DANCING SPIRIT

Linda L. Bain

Physical education majors in leotards giggling nervously and averting their eyes from the mirrors—the memory of that first day in my required undergraduate modern dance class remains sharp in my mind. Like most of my classmates, I was drawn to physical education because of my love of sports. Teaching dance was not part of my career plans. Four years and several dance classes later I had acquired a dancing spirit if not a dancing body. As a new elementary teacher and later secondary teacher, I taught dance—creative, folk, and modern. Although still not a confident mover, I experienced unexpected success and satisfaction. Dance was not just another sport! It was an important and different way of moving, one that provided my students a gateway to the world of creativity and aesthetics.

As physical educators, most of us are comfortable with instrumental forms of movement such as sports and exercise in which the objective is to score a goal, set a record, or increase fitness. We are less comfortable with an expressive form like dance in which the focus is upon experiencing and communicating feelings and ideas. We tend to delete dance from our programs or transform it into an instrumental activity by using it to build social skills or develop fitness. While dance may do these things, to see them as the goals of teaching dance is to miss the essence of the dance experience. Dance is first and foremost an art in which movement is the form of communication.

Providing a quality program in dance requires teachers who are well trained in the area and administrators and curriculum planners who see its value. Some would argue that specialists are needed if students are to have top quality instruction in dance (or sport for that matter). The specialist does have expertise in and enthusiasm for the subject. However, using only specialists to teach dance does not seem practical in many schools, especially at the elementary and middle school levels. If dance is to survive in the public schools, physical educators must be helped to become competent teachers of dance. How can our teacher education programs succeed in preparing teachers who want to and can assume that responsibility?

To transform sports people into dance teachers is no easy task. It takes a special kind of educator, one who understands that the joy of creativity and expression and cultural appreciation can be accessible to all and not just to those who are skillful dancers. It also takes time. Surviving one short introductory course is not sufficient. The world of dance is as rich and varied and complex as the world of sport. To be fully inducted into this arena requires at least as many courses in dance as we require in sports. If our teacher education students are to see dance as a legitimate component of the physical education program, then universities need to demonstrate their commitment to its importance by placing equal emphasis on sport, exercise, and dance.

This increased focus on dance in teacher education programs could strengthen all aspects of physical education, including sports. Dance educators have often set a fine example in integrating concepts with movement in their instruction. They have used the scientific study of movement to support their work without forgetting that they were teaching movement, not science. They have understood and valued the satisfactions intrinsic in the experience of moving.

The primary goal of the physical education program is to enable students to participate in movement activities in a meaningful and satisfying way. Limiting the program to sports and fitness narrows students' experiences and options. This sports-dominated physical education is a reflection of a male-dominated society. Recent reform efforts have concentrated on providing girls and women access to the world of sport. More fundamental change will require a redefinition of physical education to give sports, exercise, and dance equal positions in the program for both men and women. Perhaps then our physical education majors will enter college with both a sporting attitude and a dancing spirit.

Journal of Physical Education, Recreation and Dance, February, 1984, pp. 50-51.

4. AEROBIC DANCE, A CONSUMER'S GUIDE

Kathleen A. Kerr

Aerobic dance is currently one of the most popular courses in physical education at Oregon State University. This popularity is reflected nationwide in colleges, universities, public schools, fitness clubs, and community centers.

This article was developed as a guide for prospective students who may be concerned about the qualifications of aerobic dance class instructors.

Prospective students should take the time to evaluate an aerobic dance class, and the instructor, before committing themselves. Many instructors are well-trained and well-qualified, but, to protect themselves, students should approach any class involving strenuous physical activity with a few questions prepared.

(1) Is the instructor trained in human anatomy, kinesiology and exercise physiology? Does the instructor avoid possible injury-causing movements?

- Fast, violent, jerky (ballistic) movements should be avoided—slow, gentle (static) stretches are safer *and* more effective!
- Locked (hyperextended) knees should be avoided.
- In kneebends, knees should be kept over the toes.
- Full squats should be avoided—knees should not be bent more sharply than 90° while bearing weight, nor should any twisting movements be made.
- Neck-rolls and head-snaps can cause pinched nerves—if done at all, neck-rolls must be controlled, performed slowly, and done while leaning forward.
- Sit-ups should be done with bent knees—and it isn't necessary to raise more than the shoulders off the floor. Make sure the lower back stays *pressed* to the floor as the shoulders come up.
- Don't hyperextend the lower back—be cautious about doing exercises such as "donkey kicks" which can compress the lower spine.
- Feet should be protected by supportive, cushioning shoes that fit well. The instructor should also protect students' feet and legs by suiting steps to the room surface; for instance, no pounding, stamping, jumping steps on a hard cement floor!

(2) Is the instructor trained to handle any emergencies that might arise?

Check to see if the instructor is currently *certified* in CPR (cardiopulmonary resuscitation) by the American Red Cross and/or the American Heart Association. (Certification, which must be renewed annually, involves written and performance tests.) The instructor should also be trained in first aid, and hold a first-aid card (good for three years) from the American Red Cross.

(3) Is the class small enough for the instructor to supervise safely?

Overcrowding can cause accidents as well as prevent safe supervision, and certainly decreases students' enjoyment of the class!

(4) Is there any kind of screening to determine if students have any medical or physical problems which might be affected by participation?

Dance aerobics can be for almost anyone—but certain precautions need to be taken if medical problems are involved. The instructor should use a questionnaire to determine whether anyone in the class should obtain medical advice before participating.

(5) Is the class truly an aerobic exercise class—that is, one based on maintaining an *individually-determined* target heart rate?

Target heart rate can vary from 40 beats per minute or more from one person to the next, based on differences in age and resting heart rate. Students should learn to compute their *own* target heart rates—ideally, Karvonen's formula should be used. With so much variation in the safe range of exertion possible, a single pulse rate cannot apply to an entire class!

(6) Does the instructor monitor pulse rates *frequently*?

Pulse rate can increase from the target rate to a high level in only a few minutes—so students should be given the opportunity to monitor it frequently—after every routine is best. Students should also be asked to check it at the end of their warm-ups to see if they have reached target level yet.

(7) Does the instructor stress individual differences?

The important thing to remember in aerobic exercise is that it is a *heart-rate based* activity. To maintain their own individual target heart rates, students will have to maintain different levels of exertion. The instructor should stress this, and not strive for uniformity—those going less vigorously should not be pushed!

(8) Does the instructor start each class with stretches and warm-ups?

Approach any vigorous activity carefully, stretching out the muscles and allowing the body to warm up gradually. The first 5-10 minutes of class should be warm-up time.

(9) Does the instructor keep the class flowing smoothly?

Stop-and-go exercise isn't aerobic exercise! And stopping completely after strenuous exertion may cause one to feel faint or even pass out. Monitoring heart rates should be done quickly—delay causes the pulse rate to drop rapidly. Including a timed interval on the tape, between dances, is very effective.

(10) Does the instructor take time to cool down slowly and thoroughly?

A good cool-down takes 10-15 minutes, and involves gradually decreasing exertion as well as stretching to avoid muscle soreness. The pulse rate should drop gradually during cool-down, and students should finish aerobic dance class with their pulse rates within 20-30 beats of their resting pulse rates.

(11) Does the class meet often and long enough to actually help increase fitness level?

Persons need at least 12-15 minutes of exercise at their target heart rate for benefits to occur. That, combined with 10 minutes to warm up and 15 minutes to cool down means a class needs to be about 40 minutes long, at the minimum—and this allows no time for teaching new routines. An hour-long class works very well. Aerobic exercise should be done at least three times per week to maintain fitness, and four or more times per week to improve fitness. If class meets only one evening a week, students are probably not benefiting.

Texas Women's University Wellness Center

Aerobic dance is a heart-rate based activity. To achieve their own individual target heart rates, students maintain different levels of exertion.

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5. DANCE THERAPY: THE SHAPE AND CONTENT

Kathlyn Hendricks

Dance therapy and most current body therapies have their roots in the work of Wilhelm Reich, who was the first psychotherapist to recognize the importance of *how* the client spoke, instead of *what* the client said. The concept that emotions are stored in the body in characteristic patterns (which Reich called armoring) is a cornerstone of dance therapy theory. There are many schools of dance therapy, generally based in psychological theory and translated into the language of the body. From the earliest work of Marian Chace, who went into the wards of Saint Elizabeth's Hospital in Washington, D.C. and danced with the chronic patients in the 1940s, to Trudi Schoop, who invited psychotic patients in California to dance their dramas, to Mary Whitehouse, who began to ask people to move from the inside out and to dance their dreams, dance therapy has evolved into many different styles and approaches. Since dance therapists combine the fields of psychology and dance, they have an unusual perspective on human development which is based on the unfolding of the whole body, not just the intellect or the mechanics of the physical body.

In our culture we treat the body as a thing. Dance therapy treats the body as an evolving process. We have learned to control the body, shape it up, pull it together, and expect it not to talk back. Dance therapy invites the body to talk back. Most of us believe that at some point we will *arrive* and be able to step out of the whirl of life. Dance therapy is immediate. The process demands response and teaches us to make transitions and accept cycles. We live in bodies that are intrinsically intelligent, funny, and full of meaning. Dance therapy is really reclaiming our right to be fully alive and fully ourselves.

Dance therapists work with every conceivable population, including geriatric, forensic, autistic, neurotic, psychotic, rehabilitation, chronic pain, retarded, deaf, and blind. All of these dance therapists have in common a commitment to the life of the body, the importance of reclaiming lost parts of ourselves, and the meaning in the dance.

Since dance therapists have graduate training in psychology and dance therapy clinical skills, many of them function as primary therapists in one-to-one clinical sessions. Others work as members of clinical teams that may include psychologists, psychiatrists, social workers, nurses, rehabilitative therapists, and other creative arts therapists.

Evaluation of the client's needs can involve psychological testing, videotape analysis, use of movement tests, and consultation with other professionals. Dance therapy draws on the universal medium of movement, so it is adaptable to a very wide range of behavior. Most dance therapists specialize with certain populations or need groups and are experts in evaluating and treating that group. For example, the course of treatment for an acute adult inpatient hospital population is very different than that for a residential deaf and blind school group.

DANCE THERAPY VS. DANCE

How is dance therapy different from dance? In dance therapy we are interested in what movement feels like more than what it looks like. From the moment clients enter the studio the focus is the relationships between therapist and client, between client and the space around and inside, and between awareness and unconscious movement. Most new clients are self-conscious and associate dance with performance, claiming, "I can't dance." Dance therapists use the tools of dance—weight, space, and time—to enlarge the creative and expressive world of the client. For the client, one or more facets of movement potential are missing. For example, persons who don't experience their weight may also have difficulty getting their partner to listen to their viewpoint. The client who always appears "spaced out" may literally see through a foggy and indistinct personal space. The person who is always in a hurry may be unconsciously afraid of slowing down enough to *experience* a disturbing emotion. Dance therapists use presence, another important tool. The therapist's whole body is a tool to meet the client's nonverbal world, to enter the client's dance.

INDIVIDUAL DANCE THERAPY

Beginning dance therapy focuses on getting acquainted with the range of movement of the body—possibilities for new choices instead of habitual responses. Exploration often uncovers the unexpressed emotions that are stored in the body. For example, in a recent session a 48-year-old man held his chin up and locked his jaw muscles and held his breath to prevent experiencing the hurt and extreme loneliness of his youth. When I asked him to bring his head level and say, "I'm hurt" out loud, he began to shiver, sweat, and finally cry. The tension in his neck and jaw released and he said he felt "free." In later sessions he said he was finding it easier to speak up and ask for what he needed.

As dance therapy individual sessions progress, the process may expand upon the repeated or intrinsic gesture, complete the movement phrase, or inquire into the polarity the client presents. For example, a young woman walking with slumped, heavy shoulders was encouraged to exaggerate the slumping and to notice her whole body response. When asked, "What are you carrying?" she identified a familiar pattern of having to do everything right, just as her mother did.

From simple hand gestures can come moments of unmistakable truth. A 50-year-old woman explored a restless feeling in her body by beginning to move that feeling with her hands. As she moved, her mind's eye saw a shroud that had always covered her. She began to sob with the realization that the shroud was her body's memory of being a surprise baby and an inconvenience. When the sobbing subsided, she began to feel forgiveness for that internalized, inconvenient part of her that she had always judged as not enough.

As individual sessions move toward completion and termination, the client takes more and more responsibility for initiating exploration, and the therapist serves more as witness than guide. The client can establish an internal dialogue and can make satisfying contact with the world.

DANCE THERAPY GROUPS

Dance therapy groups, in contrast to individual sessions, may look like a long circle dance or group improvisation. The dance therapist pays close atten-

In our culture we treat the body as a thing. Dance therapy treats the body as an evolving process. Dance therapy is really reclaiming our right to be fully alive and fully ourselves.

tion to the emotional resonance of gestures and rhythms, emphasizing shared experiences and each person's contribution to a common theme such as stretching, swaying, greeting, or walking.

In a recent adolescent group the girls were discussing how we keep people out and when we let them in. Partners exchanged roles with one closing her body tightly and the other trying to persuade her to open it; then members shared their experiences with the group. An adult group was talking about their difficulties with so many new people coming and going in the unit. The movement developed into ways we like and don't like to be approached by others. Often the group begins with shared leadership of ways to feel more comfortable in tense areas, such as shoulders and necks.

Dance therapists are trained to recognize and develop the current emotional and psychological themes in the group and to relate them to each person's individual history. Talk and movement alternate and overlap with sometimes one or the other dominating a group session. In groups the issue is often, "can I be myself and still be in contact with others?"

WHY DANCE THERAPY?

People come to dance therapy most often because they are out of touch with their bodies. People can get out of touch by seeking the approval and love of their parents (developing shoulds and shouldn'ts), by avoiding punishment (developing basic contractions in the moving body), and by learning to survive in the world (developing degrees of depersonalization). The core of the dance therapy process is about regaining feeling and awareness. Basic polarities, such as good and bad, not enough and too much, lovable and unlovable, are explored to allow a new synthesis.

Clients are encouraged to experience new choices and areas from which they have withdrawn. One tool used is exaggerating and contrasting, doing it more or doing the opposite. For example, one client was exploring her decision at 13 to remain independent and free, especially from men. I asked her to exaggerate her 13-year-old walk, and she grew tall as her upper and lower body separated and her movement became wooden. We explored the feeling of her upper body, aloof and poised, and her lower body, strong but mechanical.

Dance therapy shares with other creative arts therapies the focus on the creative process, the surprise of meeting the unconscious directly. Dance therapists paint in space and use the music of the body's inner rhythm.

Movement can take the clients anywhere in their history that is incomplete. Dance therapy helps make the implicit explicit. It is about the common dance we share and the unique dance we must perform alone. Our bodies reflect our relationship to life intimately and exactly. Dance therapy is about completing the steps we feel inside, stepping out to meet life.

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6. BALLET FOR DIVERS

Diane Milhan Pruett

The diving team at the University of Miami, under coach Steve McFarlane, began taking ballet classes from the Dance Program as a method of building agility, flexibility, and motor skills. In addition to the team members from the university, the age-groupers (ages 8 to 18) also began to "work-out" in the dance classes. The ballet classes under my direction were modified to meet the needs of divers. Classes began with the traditional barre work, moved to center for alignment and balance exercises, and concluded with allegro movements appropriate to the specific locomotor requirements of divers. The university team comprised several members who were trained gymnasts and several who were themselves dance majors already familiar with the dance studio.

COLLABORATIVE PLANNING

Because this was the first time I had specifically tried to modify a dance class to fit the training needs of athletes who were highly trained and more knowledgeable in their own training requirements than I was, there was a great deal of experimentation with the ballet exercises. There was a lot of exchange and collaboration between the divers and me in the planning and execution of the class, and the class was modified throughout the year as a result. The most important experimental work centered around the turning exercises of the "twists" as the divers preferred to call all of my turning *en l'air* exercises.

The team members had a twice daily diving workout, with the ballet classes occurring twice weekly and weight training sessions three times weekly. Because Coach McFarlane was developing the strength needs of his team members in the weight training sessions, I elected not to spend as much time to build leg and back strength in the center floor exercises as I would have in a regular class. Apparel in the dance class was chosen to make the divers comfortable. Leotards and tights were forsworn in favor of bathing suits or athletic shorts with wide leg openings. This lack of emphasis on the traditional ballet clothing was welcomed as divers often came to the class directly from the pool. Ballet slippers were not required, but divers who had worked previously as gymnasts often wore those slippers to keep their feet clean and protected. Rather than traditional ballet music, I used slow jazz and blues works for the barre, and folk and fast jazz movement for the *allegro*. As the year went on, the scheduling of the ballet classes required that general student dancers join the sessions. Because the divers already knew the variations and modifications that we had worked into the class, they performed their adaptations while student dancers took a traditional class.

Diving scores are based on a series of evaluations of the motor skills and execution of a particular dive. The *NAGWS Swimming and Diving Guide* lists: (1) the approach (when used), (2) the take-off, (3) the technique and grace during flight, (4) the height of the dive, and (5) the entry into the water. To illustrate how the dance class specifically modified for divers can help develop these skills and train divers, the remainder of this article will deal with several areas: increase in body awareness, increased accuracy in finding a centered alignment, increase in placement and execution of twisting/turning skills, and increased awareness of the skills of locomotion for the approach to the dive.

INCREASE IN BODY AWARENESS

The divers, especially the age groupers, experienced general increases in body awareness. In any straight position dive, the body must not be bent at the knees or hips. The legs and the feet are together, and the toes, pointed. That all these elements must occur simultaneously in precise relationship to each other is most important to the diver. Because dance is concerned with the line and design of the body in space, many exercises for accurately repeating the same body design are excellent training to help the diver increase body awareness. Further, the ballet class develops the diver's kinesthetic sense, enabling a constant awareness of the body in motion. Because the diver must create his/her body designs in the flashing moment of the dive, this moving awareness is crucial to its successful completion. Accompanying this increased sense of the body/parts relationship is an increased awareness of the rhythm and the timing of the dive. By working on timing in the dance studio, the diver's timing—when to finish the somersault or when to release the tuck position or when to prepare to enter the water—becomes more accurate. Some of the divers in the classes had difficulty performing locomotor movements in the class. The freedom that comes with moving across an entire studio floor is greater than the diver's freedom, moving along the short length of the diving board. Working from the experiences of broader, more open movement patterns in the studio, the divers approached diving more openly.

ALIGNMENT

Divers' problems with accurate and centered alignment, especially during the take-off, also may be remedied through dance class centering and alignment exercises. The accurate alignment of the body at the end of the board or on the platform must be maintained through the flexion of the knees and push-off with the accompanying extension of the ankles. The alignment that the diver is able to concentrate on in the *plié* and in the *relevé* exercises performed at the ballet barre can help him/her to develop a more accurate sense of the centered body. Because the accurate push-off for a dive occurs on both feet simultaneously, weight shifting and weight centering experiences in a ballet class are an appropriate way to increase awareness of center.

Sample Ballet Class for Board and Platform Divers

- Exercises at the *Barre*
  1. *Port de corps* (carriage of the torso to warm-up and to prepare the spine): with flat spine and curved spine releasing each vertebrae in sequence.
  2. *Port de corps* (lateral flexions toward and away from the barre)
  3. *Demi and grand pliés*
  4. *Battement tendu* (in parallel and turned out positions in all directions)
  5. *Battement dégagé* (in parallel and turned out positions in all directions)
  6. *Battement fondu* (slow bending of the single supporting leg)
  7. *Développé* (training the leg to sustain hold at 45 and 90 degrees)
  8. *Rond de jambe à terre*
  9. *Relevé* to strengthen ankle especially instep and Achilles tendon
     first position—parallel and turned out
     second position—parallel and turned out
     each leg individually—parallel and turned out
  10. *Battement frappé* (for strength of instep and ankles)
  11. Jumping combinations at barre to emphasize taking of weight on one foot but including *changement, échappé, saute, assemblé.*

- Stretching on the Floor

Stretching on the floor, divers were led in a series of stretches for the muscles of the spine, the thigh flexors and extensors, the thigh abductors and adductors, and the plantar flexors of the ankle. The feet and especially the arch and the metatarsals were stretched to perfect the line of the foot for entry into the water. Additionally the divers practiced handstand balances.

- Exercises in the Center
  1. *Grand battement* (parallel and turned out in all directions)
  2. *Epaulement* (exercises to train shoulder and head placement)
  3. *Tours en place* (90, 180, 360, and 720 degree revolutions)
  4. Repetition of various jumping combinations from the *barre*

- Turning Combinations Across the Floor
  1. *Chassé* and *chassé en tournant*
  2. *6/8 polka variation* (*chassé* starting on the right foot, *saute* on right foot turning 180 degrees to the right, *chassés* starting on the left foot, *saute* turning 180 degrees to the left)
  3. *Grand jeté dessus en tournant* in various combinations
  4. *Tour de basque* combinations
  5. Turning *jeté* in half turns progressing across the floor

- Locomotor Combinations Using the Whole Body

These suggested combinations were designed to simulate the movements of the diver's approach to the end of the diving board and the locomotor skills necessary to this approach.

1. Combinations which demand the push-off with one foot and the landing on two feet
2. Walking into a single leg push-off so that the energy is translated vertically
3. Combinations that alternated the landings from one foot to two feet
4. Combinations that created horizontal movements that could be changed into vertical movements by a single leg push-off and a double leg push-off

- Centering Exercises

Centering and various weight shifting adagio movements were given to close the class and to bring energy levels down.

The mechanics of a centered alignment may be more easily understood in a studio because of the time spent with exercises at the barre. All exercises at the barre were performed in a turned out position and repeated in a parallel position. I felt that the divers needed this balanced use of the legs which I could give them in this double position, but they are not concerned with the development of turn out and did not use turn out during the execution of their dives.

TWISTING AND TURNING EXERCISES

Divers encountered several problems in their twisting dives that a dance class can help to solve. They begin by learning a half twist or a whole twist and progress to doubles and triples, to two and one half and three and one half twists. Twisting actions often are complicated by somersaulting actions. The timing and rhythm that accompany the body's twisting actions help the diver to determine when to go into and when to come out of a twist.

In these dives the head and shoulder movement is crucial to the twisting action itself, and this movement may be clarified for the diver in a dance class by the placement emphasis of the head and shoulder. The placement and subtlety of movement of the head and shoulder may be experienced in various *port de bras* and *épaulement* exercises. The shouldering of the *épaulement* involves movement of the spine which brings one shoulder forward, allowing the other to move backward. At the same time, the head is inclined over the forward shoulder. The line is precise, and helps free the shoulder, upper spine, and head. Spotting techniques in the ballet class can often illustrate the relationship between head and shoulder placement and the action of twisting and turning. In my classes the divers almost exclusively worked on turns executed with no floor contact. Turns in the air were emphasized because the diver is concerned exclusively with twisting/turning actions as they occur in a free-falling body. The class turns included *chassé en tournant, grand jeté dessus en tournant, tour de basque*, and turning *jetés*. The class was not concerned with *chaîné* turns or *pirouettes*.

I noticed that each diver developed an individual way of using the arms during the twist, although most divers felt that they were using the same positions. This use of the arms included many symmetrical and asymmetrical designs, including placing the arms near the chest, throat, face, and over the head. Of course the diver wants to become as compact and streamlined as possible for the rotating actions. In the dance studio we experimented both with the traditional ballet arm use and with the divers' individual arm designs during the ballet turns. The divers' arm designs invariably caused the body to rotate faster than the ballet arms, but tended to make a balanced landing more difficult. In dance class the divers always practiced turning both to the right and to the left, although most of the divers were very one sided from years of doing twists to one direction only.

APPROACH TO THE DIVE

As the class progressed, we added several movement series designed to approximate the approach to the dive. For the most part, the diver's control of the take-off from the end of the board is determined by this approach. Among divers there are varying approaches to dives with many arm movement variations. The forward approach is comprised of not less than three steps followed by a hurdle. Although the *NAGWS Diving Guide* defines a hurdle as a jump from one foot to the end of the board alighting on both feet simultaneously, dancers would more easily describe this hurdle as two events: the push-off on one leg as the other leg travels upward and forward, flexed at the knee, followed by a landing in a jump with parallel feet. Jumps always land on both feet whether the push-off is from one foot or both. The entire hurdle is rather like an *assemblé* without the turnout but with a different design in the gesturing leg.

After trying to approximate a fairly accurate hurdle as part of the jumping exercises at the barre, we incorporated these same movements in the allegro section of the class, moving across the floor. Keeping in mind that the judges of the diving meets look for smooth, straight, and forceful forward approaches, the class worked through a series of locomotor events for graceful and strong movement. This series included: (1) runs and hurdles alternating the gesturing leg used; (2) runs and single leg push offs to land on the same leg, (3) runs and single leg push offs to land on the opposite leg, and (4) runs and jumps from two feet to two feet. The use of turn out was completely eliminated in this section of the class to help the divers simulate the straight forward approach. The locomotor series was designed to train the divers for the necessary smoothness and consistency.

Because three Olympic medal winners took this series of dance classes at the University of Miami, the classes received publicity from one of the local television stations. Asked about the benefits of the ballet training, several divers responded enthusiastically about their improvements. Coach McFarlane encouraged divers to attend classes throughout the summer as well, and during this extended time several of the younger male divers made major alignment improvements. The divers found time in the ballet class for concentrated learning through a progression of training steps similar to the progression in their own training.

To approach perfection in the diver's art requires patience, attunement to precise accuracy of the body in motion, and years of practice. Although the ballet classes represented a different physical learning for the divers, the potential for transfer of body and rhythmic awareness and for application of skills to the diving board was considerable.

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SECTION III

THE PREPARATION OF YOUNG TRAVELERS: DANCE FOR CHILDREN

One of the first national publications which focused on the significance of the arts, including dance, in American education was the American Council for the Arts in Education's *Coming to Our Senses,* which appeared in 1977. Since that time, numerous other statements and studies have been issued declaring the arts to be a basic component of education. In 1984, Joint House Resolution 452, which recognized the important contributions that the arts can make to a complete education, was passed by the United States Congress and signed by President Ronald Reagan.

Dance educators were not silent during this period, but rallied to support the inclusion of the arts in our educational system. When the year 1979 was declared the "International Year of the Child," the National Dance Association issued a proclamation pertaining to dance education. The objectives of the proclamation continued to be a focal point throughout the 1980s. NDA was represented at many national and international meetings and conferences where arts education advocacy was the primary topic of discussion. Articles written during the period expounded on the role of dance in the total education of the child and how dance can be used as a tool to reinforce the basic skills taught in the classroom.

Associated with this concern were other important controversial issues. The lack of dance teacher certification in many states, the training of teachers, the types of dance that should be taught to children, and how to measure competency in dance were addressed in the literature. Using the *Journal of Physical Education, Recreation and Dance* as an open forum, educators shared innovative ideas and strategic programs as they sought a preparation for young travelers to create, express, explore, and grow.

Whereas a child's body is a primary vehicle for understanding the self and relating to the world, be it resolved that quality experience in dance is the right of every child.

7. A PROCLAMATION IN THE INTERNATIONAL YEAR OF THE CHILD PERTAINING TO DANCE EDUCATION

WHEREAS,
the arts are universally viewed as an essential
ingredient in the quality of life.

WHEREAS,
a child's body and senses are the primary vehicle
for understanding and appreciating the self and
relating to the world.

WHEREAS,
dance as an art form involves the whole self
through processes of sensing, moving, thinking,
and feeling.

WHEREAS,
quality children's dance includes opportunities to
be a spectator of appropriate and varied dance
forms; a creator, including self-expression and
the shaping of that expression into form; and a
performer, including both original work and
traditional forms.

BE IT RESOLVED THAT
quality experience in dance is the right of every
child.

AND FURTHER THAT
we support the objectives of the International
Year of the Child—and commit ourselves to the
task of designing programs working toward
effective change and the realization of this
proclamation.

Prepared by members of the
Commission on Children's Dance
of the National Dance Association
March 1979

Journal of Physical Education and Recreation, September, 1979, p. 42.

8. THE RIGHT OF CHILDREN TO EXPERIENCES IN DANCE/MOVEMENT/ARTS

Margie Hanson

Children have the right to participate in aesthetic experiences and to live in aesthetic surroundings. Children are the molders of tomorrow. As adults they will design buildings and cities, plan playgrounds, landscape yards, decorate homes, attend concerts and plays, perform for audiences, and participate for their own pleasure. Does it not follow, if children of today are the artists of tomorrow, that they need to be surrounded by an artistic, aesthetic environment and to experience the arts in many different ways? Regardless of their responsibilities for tomorrow, they have a right today to have a holistic experience in all the dimensions of living—cognitive, psychomotor, affective, and aesthetic.

Arts are fundamental to fully experienced living; dance is an art. Movement is fundamental to life; dance is movement. Dance as an art, dance as movement, and dance as means of communication and expression has a unique contribution to the developing child because it encompasses all the domains of learning.

The need for physical activity for a growing child is well documented in terms of growth and developmental needs. Dance as movement is a rigorous activity, requiring little space and equipment. Proper bone growth, strong cardiovascular development, prevention of obesity, reduction of cholesterol, increase in strength, flexibility, agility, and balance are all products of vigorous activity. What a wonderful way to keep our nation fit—fit for living a full and productive life.

Consider too what an effective laboratory for cognitive learning occurs in dance/movement programs. Children have an opportunity through moving to acquire concepts such as strong, weak, fast, slow, up, down, around, through, over, under, forward, back, sideways, high, low, and a host of others. They learn to judge space, direction, speed, force, as well as to anticipate the action of others. They learn in a laboratory of doing—how to listen, follow direction, categorize, sequence, compare, synthesize, evaluate, and create! The very experiencing of new feelings is cognitive. Dance is a holistic interaction of the entire self. Opportunities are abundant for cognitive learnings that are important in the process of life. In addition, children can experience their own culture and that of others. Historical insights and ethnic knowledge are valuable assets of a dance experience.

Children in good dance/movement programs develop affectively, by using the most wonderful gift of life—a remarkable body, which can move and express ideas and feelings, thus communicating in a unique way. The language of movement is with the child from the day of birth and is a line of communication long before one learns to speak and to write. There is now, also, a surge of interest in art therapy, including movement/dance therapy, as a means of improving communication and restoring mental health. If it is valuable for the child in trouble, think of its value for the normal child. Good experiences can help each to create, express, explore the potential of one's body, and develop a sense of self. Through this medium, children also learn to interact, observe, think, cooperate, and relate to peers as well as to adults.

Dance/movement means many things to children, and children learn much through well conducted programs. Obviously, to accomplish all that has been mentioned here requires far more than learning dance steps or merely imitating animals, machines, birds, and flowers. It requires far more than an adult directing a child to perform a routine. It demands leaders/teachers who understand the values of movement/creative dance for children, who know the discipline of dance, who know children, and who know how to teach children.

Dance/movement is basic to development. The arts are a part of our world. Children denied experiences in the arts are denied a comprehensive basic education to prepare them for a full and rewarding life.

Journal of Physical Education and Recreation, September, 1979, pp. 44-46.

9. DANCE AS AESTHETIC EDUCATION

Sharon Lee McColl

The International Year of the Child is a year in which to honor children. To have this year make some kind of difference for children's future, we must identify a focus in dance education that can set a different direction for improving the quality of children's lives. I see that focus being placed on the aesthetic—the sensory elements of things and experiences that become humanizers by reaching the innermost feelings and responses of each child.

Recently, there has been a national wave of interest in the arts and the aesthetic as they relate to the field of education. In the past five years, the literature has been explaining, exploring, and questioning the role of the arts in the educational process. The research makes a case for consistent and sustained aesthetic education in the nurture of all children.

There are four steps inherent in making dance a viable part of arts experiences for children. It becomes important that teachers (1) recognize and understand dance for children as an art form, (2) be able to articulate the relationship of dance to the other arts and to the basic learning process, (3) approach dance as arts educators—not just as teachers of movement, and (4) accept the challenge of including aesthetic elements in the selection of lesson content and in the structure of the learning process.

How does this happen? What is meant by aesthetic elements and how can they be used in the teaching/learning process?

Lessons in children's dance need to be developed so that children deal directly with the aesthetic, defined here as the qualitative aspects and qualitative relationships of dance. As illustration, a walk is a simple locomotor movement functionally serving the purpose of getting from one place to another. But walking will be a different qualitative experience if the movement is altered in time and one goes through space quickly and erratically or if one walks with slow, evenly paced steps. Differing qualitative experiences will be had by the child in walking when he/she changes body shape and walks with the knees together, heels together, curved low to the ground, taking up as much space as possible or if the force of the walk is changed to heavy steps or light steps. Each of these factors produces an experience where the qualitative nature is quite different from a functional walk yet the movement is still concerned with the component of transferring weight from one foot to the other.

The content of a lesson is built upon the structure of human movement but what distinguishes the content of children's dance from movement education is its specific emphasis on the expressive and aesthetic. Over and above the three movement areas that deal directly with qualitative aspects—refinement of movement, utilization of shape, time, and force, and the classification of movement known as dance qualities—there are five areas of the dance experience that can focus upon the aesthetic. They are (1) using the aesthetic elements that are present to some degree in all art forms such as choice of thematic material, form, texture, rhythm, contrast, accent, repetition, and dynamics, (2) the use of images, (3) the choreographic tools of composing dance studies, (4) the flow of movement or the joining of movement sequences, and (5) the problem-solving process itself.

USING AESTHETIC ELEMENTS

Examine, first, the idea of incorporating into the lesson the basic aesthetic elements that are also present in other art forms. Balance, contrast, form, symmetry, dimension, harmony, design, and dissonance can enhance, deepen, and give new refined awareness to movement. For example, a child's movement performance will differ in a silent environment from in a setting that has sound. However, the type or style or quality of sound affects the type of qualitative response by the child. Making high and low pitched sounds with one's voice to accompany one's own movement affects movement differently from moving to instrumental sound played by an observer, to a piece of dissonant electronic music, to taped environmental sounds, to ethnic music with a strong rhythmic pulse. This requires the teacher to decide which sound environment to set. The major criterion for the music selection is the aesthetic outcome that one seeks for the lives of the children.

Fresh approaches and aesthetic ideas can occur as the result of juxtaposing the different qualities and concepts in art in unusual ways. For example, children can create kinetic sculpture as they move their shapes in and out of the negative space created by tubular jersey bags and strips of cloth, by making a series of symmetrical and asymmetrical designs. In this way, the qualities of one art form are being infused with qualities of another art form. Another kind of catalyst that can elicit new imaginative interpretations from children is exploring movement through images created by mixing up sensory language, as in questions, "What does blue feel like? What does blue sound like? What is the taste of blue?"

Children need to experience art forms not only in their differing artistic elements but also in their varying qualitative styles. Understanding qualitative differences can best be achieved by having children read poets whose verse uses differing rhyme schemes such as Mary O'Neill, John Ciardi, Langston Hughes; by listening to selections of music that have similar themes but which have qualitatively different expressions such as the folk themes of Stephen Foster, Leonard Bernstein, or Charles Ives. The sculptures of Henry Moore can be juxtaposed against Giacometti and the dances in the Tchaikovsky-Petipa-Ivanov production of "Nutcracker Suite" are qualitatively different from those in the Stravinsky-Fokine-Picasso production of "Parade." The different use of elements that affect style provides children with additional and increasingly sophisticated aesthetic insight.

IMAGES AFFECT QUALITY

The second area where dance can focus on aesthetic quality is in the use of images. I am not talking here about imagery, per se, as dance education for children has passed the point where we need to rely on the element of pretending to be an object or thing. Images, poetic language, similes, and metaphors can be used instead to affect the qualitative nature of the movement response. It can broaden the child's aesthetic sensitivities by illuminating the more subtle aspects of movement. Appropriately selected poetic images significantly alter the qualities of the movement response by the way they affect the use of shape, time, and force.

Images aid the child in dealing with nuances and shades of distinction in movement. For example, the vibratory movement of an exercise machine differs in quality from the vibrations created by the resounding action of a plucked harp string. All these expressions make reference to qualities which may be selected as aesthetic controls. Through the use of a few carefully chosen words, the image communicates to the student *how* quickly, *how* directly, and *how* strongly the vibratory movement may be performed.

Images can also be used to expand the child's aesthetic awareness by extending the boundaries of the dance experience. This extension includes elements that feed into and grow out of other kinds of experiences. The shape of rocks and seashells, the color shading in a sunrise, the design of the city skyline, the texture of a stalagmite, and the motion and sound of wedging clay are environmental and/or art related images that give new qualitative awarenesses and facilitate aesthetic growth.

Care must be taken, however, to choose images that are appropriate to the physical, psychological, and sociological components of the group. The inappropriate use of an image can undermine the effectiveness of the dance experience in spite of the lesson's aesthetic validity. To encourage a class of sixth grade girls and boys to move slowly and lightly, one would not ask them to float through the air as though they were fairies with tiny, pink wings. But the expression "moving in outer space where there is no gravity" would be accepted, would establish the desired concentration, and would elicit the appropriate response. This use of images creates a visual picture and aesthetic dimension that describe the desired action by emphasizing the fact that it looks like something, or feels like something, not *is* something.

CREATING AN ARTISTIC UNIT

The third area of aesthetic focus is composing. After children have attained some security in the dance environment and familiarity with the problem solving process, they may be expected to compose their own dance studies. In order to create a dance study, there must be an idea, a means for carrying out the idea, and a personal commitment to the end. The problem-solving process is an artistic process. It involves conceptual, imagistic, and critical thinking.

Through exploration the child will have experienced a wide variety of movement choices. From these, selections can be made and then organized into a form to present a total quality—which may be a particular concept, an idea, a mood, or feeling. Children need to compose dance studies to create an artistic product that is uniquely their own. The younger or inexperienced child may only select and join three or four movements to provide a single quality but the central value is found when the child participates in the creative process. Children as artists gradually become the agents of their own experiences, making decisions based on ideas and feelings and becoming increasingly responsible for their own learning.

Selecting appropriate qualities for composing dances is the responsibility of the teacher. These can be gleaned from a wide variety of sources: sculpture, art postcards, "known" movement, props, environmental and voice sounds, rhythmic components, imaginary situations, characterizations, contrasts, textures, and the movement components of dance (e.g., level, direction, focus, line, design, and dynamics). For the older elementary child, the sequencing of movement phrases may develop greater complexity through the use of such devices as sequential, successional, unison, fragmented, or repeated movement.

AN ORGANIC FLOW

The fourth area of aesthetic concentration for children is in the flow of movement sequences. This involves both body control and the continuity of the movement sequence. As example, the child may have selected five movements, decided upon an interesting beginning and ending shape, and chosen the order in which the discovered movements are to be performed. Then the sequence needs to be performed often enough so that the movement order is transferred from the thought dominated sequencing to the kinesthetic memory, i.e., the ability of the body to recall and reproduce movement without cognitive analysis.

It is important that the child makes the sequence flow "organically" as movements merge from one to the other. Dance is not just the mechanical juxtapos-

What distinguishes the content of children's dance from movement education is its specific emphasis on the expressive and the aesthetic.

ing or joining of the five movements. It must be sensed in the self: the breath, muscles, and spirit. A child needs to dance from the "inside." To achieve this capability of flow, the importance of the teacher's role should be stressed. The teacher is critical in establishing the seriousness of purpose, choosing the appropriate accompanying sound environment, and developing in the movement performance a sensitive and refined awareness of the body and the importance of communicating the qualitative aspects to others.

CREATING A UNIFIED EXPERIENCE

The fifth focused component of aesthetic attention is in the structuring of the dance lesson itself. Some philosophers have described aesthetic experience as a situation that is experienced as a unified whole, that has its own individualized quality and is characterized by the feeling of having a beginning, middle, and end. Creating such an experience should be a primary goal in teaching dance as well as in the full sweep of art education.

Most of our experiences are interrupted by time or terminated by circumstances. *An* aesthetic experience, however, possesses the properties of unity and quality:

> . . . we have *an* experience when the material experienced runs its course to fulfillment . . . a piece of work is finished in a way that is satisfactory; a problem receives its solution; a game is played through; a situation . . . is so rounded out that its close is a consummation and not a cessation.[1]

The aesthetic, then is an inclusive term for defining any experience that can be defined as *an* experience. It is one that is integrated within and distinguished from other experiences. It is an experience that one's mind has underlined or put quotation marks around. It may be something of great importance or something that in comparison is slight but nonetheless, it is something that stands out as a total quality. The concepts of unity and quality are intertwined. It is the unity that gives the experience its wholeness and completeness and it is the qualitative nature of the experience that distinguishes it as a unified whole.

To create this unified experience, the teacher thinks in terms of "choreographing" the dance lesson. One plans and selects the qualitative elements that will achieve wholeness. The lesson may begin with something that captures the children's attention. A theme needs to be presented and systematically developed. Repetition and utilization of previously presented concepts can be incorporated into the new idea. The sequence of the lesson needs to build logically and developmentally toward a highlighted or climaxed ending that gives the lesson a sense of completion. This completion might be finding a solution for a task and sharing it with others and/or improvising with discovered movement or feeling that one has made significant progress in discovering interesting, thematic material for a dance study. If any single part of the lesson is inadequately developed, it will affect the situation as a whole.

The shaping of the lesson significantly depends upon the teacher's ability to sensitively and innovatively read, interpret, and respond to the children in terms of the intent of the lesson. The teacher must distinguish the effects of each stage of development to the total quality of the experience. One must be able to distinguish when to speak and when to be silent, when to make one's presence felt, when to allow the frustration of decision making to seek its own end, when to praise, and when to redirect the thinking.

As a result of the flow of the lesson's component parts, the lesson itself develops its own rhythm. There exists a continuous relationship between what is done and what is undergone, between what is created and what is perceived. In this sense, the artistry of constructing this educationally valid aesthetic experience is controlled by the teacher's understanding of the connection between what has occurred and what can be anticipated.

When the lesson—this designed and reshaped shared experience—is experienced as good, then the teacher, as well as the children, will have the satisfaction of a completed, aesthetic experience.

Through utilizing and combining these five areas—basic aesthetic elements, images, composing, the flow of movement sequences, and the wholeness created by structuring the learning process itself into an experience—teaching dance will develop its full potential as aesthetic education. Dance teachers will see themselves as arts educators and become responsible for the aesthetic nurturing and growth of all children.

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[1] John Dewey, *Art As Experience* (New York: Minton, Balch, and Company, 1934), p. 35.

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pp. 76–78.

10. IMAGERY AND IMPROVISATION IN DANCE IN THE SCHOOLS

Ella Magruder

The joy that children receive from the extensive use of imagery in movement is always evident in their play. Imagery supplies the key to growth and exploration in dance and other arts. To convey an idea, however, a teacher does not have to employ imagery in the worn out imitative sense of "walk like a crab" or "jump like a frog." On a more abstract level imagery often opens the door to a more creative interplay between a child's imagination and action.

One such abstract use of imagery occurs in "the energy pass." Children form groups of six or seven and face one another in a circle. One child is given a spark of energy—visualize what you will: electricity, a hurricane, lightning—and the child reacts. Taking it through the body and into the surrounding space, the child quickly passes the energy clockwise or counterclockwise around the circle. "The energy pass" generates exhilarating speed and involves every child in turn. If the energy falters the teacher can always recharge the air. This technique works for any age group and allows maximum movement invention. One group of eighth grade boys even changed their energy into an explosive bowling ball. Rolled by one boy, the "ball" struck the rest of the boys like pins and scattered and energized the whole group at once.

Another movement activity for partners is "shape maker and shape filler." While one child slowly makes a variety of rounded or angular shapes the partner fills the negative space around and through the shapes with movement. The teacher should precede "shape maker and shape filler" with work on shapes alone and with an explanation of negative space. The concepts experimented with in shape activities lead easily into discussions of acute and obtuse angles, circles and spheres, and Venn diagrams.

"Trust and support" movement games help older children, fifth grade and up, experience force and leverage. Groups of twos and threes hold hands and pull or lean upon one another so that each child is never totally in balance and must always rely on another person's hand or back to remain upright. As the children work in slow motion, they face great demands of strength and concentration. Spills, discussions, and laughter are inevitable, but older children usually enjoy "trust and support" problems and learn something about weight and reciprocal support. "Trust and support" also takes the awkwardness out of human contact in dance because all have a responsibility and they are too busy working to feel odd about touching one another. After a group gains confidence, half the class should watch the other half since the groups usually evolve into quite striking and dynamic shapes.

Performing any activity in front of classmates also creates the special quality of performance. This is true for all ages except first graders who would rather do than watch. To help first and third graders experience weight and force, it is better to work individually. There will always be the one child in the "trust and support" improvisation who pulls the whole group down in a squirming giggling heap. Reprimanding such infectious mischief is not worth it. Instead of "trust and support," younger children can walk with feathers on their heads or imagine they must pick up the heaviest object that they know and lower it to the floor. In one class a first grader from a farming area imagined that he lifted a pig. He began walking and straining and then running with his pig: his face contorted with the effort. Soon all twenty-four of the first graders were running with him, grunting and puffing with the enormous effort that it took to run with such a heavy animal. The effect was comical because the children were very serious as they labored with their imaginary pigs!

"Mirroring," on the other hand, is an experience not in image-making but in improvisation. An ideal project in focus and sensitivity, the children again work in partners, but in "mirroring" they do not touch each other. Facing each other, one child moves slowly, becoming the leader as the other child follows. The follower tries to move exactly as the leader does, mirroring every action. The children switch leadership back and forth, with encouragement from the teacher they move synchronously. They become sensitive enough to nuance of motion that there is no longer any leader. Although students frequently have to be cautioned to move slowly, "mirroring" works with any age group. Indeed I have never seen such perfect serenity of motion as when I once witnessed two fifth grade boys move, wrapped in a world of pure motion and focus. Totally oblivious to any children around them, they mirrored one another's motions. Their concentration was so great that they had to be told to end when class was over.

Dance dealing with emotional qualities, especially with older children, should be approached carefully. A teacher can use either imagery or improvisation. Younger children like narrative adventures or problems that let them act and dance out emotions. Ask them to "walk as though you are late for school" or "you have a test and don't want to get there." Take them through longer adventures. "You're walking down a road and you hear someone following you. First walk and then run away, hide in a cave, fall asleep, and wake up the next morning in a jungle; then you must walk through quicksand, rescue your friend" . . . and so forth. Often the teacher will be greeted the next day with cries of "Let's go on another journey." If flights of fancy take the children so far astray that they do not hear you, just go where they are; the teacher's presence near them is usually enough to restore order.

The narrative approach to emotions works less well with older children, fifth grade and up. However, older children can have a "happy foot" or show you a "sad hand" or walk across the room as though excited, worried, or tired. It is best on all levels to avoid situations that provoke overacting and emoting. The old structureless directions, "move how you feel" or "move to the music," usually alienate children or make them feel silly and awkward. Give them a more concrete plan of action instead. If students master putting emotional qualities of motion in different parts of the body (sad hand, angry foot), have the body parts make a movement conversation with one another. The result is an activity which allows children to work out personal conflicts without feeling conspicuous.

"The energy pass," "shape maker and shape filler," "mirroring," and the emotional movement explorations cited usually work well with all children, elementary through junior high. They get children excited about dance. However, when working with special populations, the approach to dance needs to be made more concrete. The more props and tactile objects used, the more the handicapped student understands how to respond, because then the teacher appeals not only to the kinesthetic sense, but to the tactile, visual, and aural senses as well. An older mentally handicapped student who refuses to move arms or torso is sometimes encountered. In this situation the student who refuses to move often responds if given crepe paper streamers to hold and move. Seeing the circles and lines trailing behind and around in front erases opposition to movement. The visual response to beauty seems to override the resistance to motion. Work with rhythms and locomotor movement is often more easily approached with streamers in hand. The ribbons of color respond to the beat of rhythmic movement as the students change tempo. Here also the teacher can hope to help the student understand and develop a more clear sense of space.

Mentally handicapped individuals are often prone to movement habits. A teenage boy in one class always kept his left arm clutched closely to his stomach. "Mirroring" was the key that helped him release the tension in his arm as he tentatively moved both arms to initiate gestures which a classmate followed precisely. The boy's classroom teachers were amazed.

Often mentally handicapped worlds are not that distant from our own. One day before Christmas, the students at a school for the mentally handicapped were given ten inch circles of rope tinsel garland taped together to form rings. We all sat together shaking the beautiful shimmering stuff over our heads, in front, around the sides, in different hands. I asked the students what the tinsel sounded like, not really expecting an answer. At my elbow, a tiny voice whispered "snow." I looked outside at the falling snow and remembered its sound. Then I looked at the absorbed faces around me and felt overwhelmed and profoundly touched.

Use imagery and improvisation, use whatever methods and activities serve to strengthen the thin bond between creativity and motor development in the child. Prepare classes for group participation and remember that for each child who dances, there is a triumph and growth of spirit, and a triumph in mastery of that complex miracle—the human body. And above all, when you work with children, enjoy their discoveries with them. Children always sense your involvement. They respond by listening, really listening to both the kinesthetic messages and messages from the inner stillness within you.

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Recreation and Dance*, May,
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11. WEAVING DANCE THROUGH A STATE ASSOCIATION

Kate O'Neill
Jeanette Abeles
Becky Malm

In the fall of 1980 the Michigan Dance Association (MDA) began its Michigan Dancers In Schools (MDIS) program. At the time, MDA had been established for less than four years, but almost from the organization's beginnings, many of its members had been discussing ways to make dance integral to elementary education in Michigan.

Our hope was to establish a program modeled on the Dance Component of the federally funded Artists In Schools program. The executive director and MDA board began to develop a state-wide program that would use Michigan dancers and consultants exclusively.

We established four main goals for our program.

- To provide aesthetic and educational dance experiences for children
- To provide opportunities for teachers to gain the skills they need to integrate dance/movement techniques into the regular school curriculum
- To provide employment for professional Michigan dancers (consultants) and dance companies
- To stimulate community awareness of dance and art in order to build a dance audience.

We began in the fall of 1979 by consulting with the Fine Arts Specialist in the state department of education, who identified ten Intermediate School Districts (ISDs) especially concerned with the arts. (Intermediate School Districts, which usually follow county lines, provide certain services and programs for the various local school districts within their jurisdiction.) We sent letters to these ISDs explaining the operation and costs of the MDIS program. Five of these ISDs were interested and committed funding for a total of 26 school sites. These ISDs represented all geographic areas in the state and included both urban and rural localities.

A ten member planning committee was formed about six months before the start of the program. Committee members were primarily professional dance educators, along with the education coordinator from the Michigan Council for the Arts and the fine arts specialist from the department of education.

With a grant from the Michigan Council for the Arts, brochures and guidelines were developed to select a part-time coordinator, as well as dance consultants and dance companies. Consultants were observed teaching classes and dance companies were required to audition the lecture-demonstration program which they intended to take to the elementary schools.

Seven companies were chosen, of which six performing groups offered lecture-demonstrations for elementary school audiences; the seventh group interacted with handicapped students. Five senior consultants, all with rich backgrounds in children's educational dance, were selected.

NETWORKING—MDIS STYLE

In the fall of 1980, the planning committee was ready to bring the coordinator, consultants, and dance companies together for an all day training workshop. Fifty people attended a day tightly packed with speakers, panels, workshops, structured discussions, displays, a film, and a dance performance by a group of local children. In response to a request voiced at that workshop, the coordinator started an MDIS newsletter to sustain the rapport and motivation stimulated at the workshop. The newsletter, like the workshop, provided practical guidance and brought reports of program activities to this newly formed MDIS network.

A fall training workshop held in the second year of the program assumed that most participants knew how MDIS worked and concentrated on teaching methods and content along with showcase performances by MDIS companies. Both the training workshops and the occasional newsletters have been useful in strengthening the program.

"The knowledge that participants in MDIS were rigorously selected and the support from the training workshops and the newsletters have all helped MDIS participants feel that they were part of something special," commented the coordinator. "So the workshops and newsletters boost morale as well as impart skills and knowledge. The result has been uniformly high-quality work."

All newly selected staff were required to attend workshops, but sessions were open. Through the participation of observers and younger company members, MDIS trains its next generation of experts. MDIS also encourages less experienced dancers to observe the senior consultants as they work in the schools.

In January 1981, the work in the schools began. From late January through early May, five dance companies gave approximately 35 lecture-demonstrations for 10,000 children and teachers, and taught over 100 dance classes at 20 elementary schools and two special education ISD headquarters. Four senior dance consultants, four apprentice consultants, and a dance company conducted 22 inservice workshops for about 150 teachers. These inservices were illustrated with about 80 dance classes for children.

At each school's full day performing residency, the company presents one or two lecture-demonstrations in the gym and teaches creative movement/dance to as many classes as possible. Company members sometimes make ten-minute visits to classrooms for discussion, in lieu of a dance class. The day usually begins with a 20-minute orientation between company and school staff which proves valuable in avoiding misunderstandings.

MAKING RESIDENCIES WORK

The original residency goal—providing a dance class by either the consultant or company members for every child in the school—proved unrealistic for all but the smallest schools. Companies are now limited to six classes after one lecture-demonstration, or four classes after two lecture-demonstrations, with three short discussion visits counting as equal to one class. (All companies can divide themselves into at least two teaching teams.)

We've had much debate as to whether performance residencies should precede or follow the inservice experience in a school. Having inservice first prepares teachers and children for an intelligent appreciation of the performance. But, a year's experience has taught us that it is more important to motivate children and teachers for the inservice through the excitement and glamour which a day with the performing company invariably creates.

The pattern of inservice work is more complex and variable, but economic realities forced modifications of the original plan. The ideal model groups schools in clusters of four. At one to two week intervals, each school hosts an inservice day attended by interested teachers from all four schools. Thus the teachers attend a four session minicourse taught by the same dance consultant. There is continuity and follow-up, including assignments for teachers to try with their children. The consultant and the company share a common background and are in touch with each other about the specific cluster, so there is coordination between the inservices and the performance residency. In fact, the consultant and the company director are sometimes the same person.

The school system provides substitutes for the teachers to attend the workshops, although their cost has been a major difficulty. Thus, the first step is to send the school in search of funds. It may turn out that a district, ISD, PTO, or local arts council will come up with money.

If funds have already been exhausted, the solution is to resort to classroom based inservice. The classroom based plan allows the dance consultant to meet with interested teachers for about an hour before or after school to introduce the concepts and prepare them for their demonstration classes. The consultant spends the rest of the day doing demonstrations with these teachers' students, preferably on at least two days, so that there is an opportunity for a second follow-up meeting with teachers.

Another, probably better, way is to start and/or end with a teacher workshop during a free day or half-day, already scheduled by the school for professional development. No children are in the school at that time, so classroom demonstrations have to be done at some other time. We have found that demonstrations definitely are essential. If a school can get only a little substitute money, a mixture of released time and classroom based work can be scheduled.

TEACHERS ARE KEY

The interest and motivation of the teachers is crucial. MDIS has never advocated signing up an entire teaching staff for the program, although in a few cases an entire school has clamored to be let in. Our culture has made dance a personal and sometimes threatening activity—thus all teachers are not interested in trying it. At this stage, MDIS is more concerned with limiting its inservices (though certainly not its performances) to teachers who are sincerely open to the experience. Teachers and principals may have a variety of motivations for signing up. It is a challenge to the skills of the consultants and the intrinsic worth of the subject to bring half-hearted participants to the point where interest and open-mindedness develops, at least by the end of the program.

The interest of teachers centers in large part on the "second half" of MDIS' "dual focus," that is, providing teachers with useful skills which will aid them in the rest of the curriculum. Assuming that our staff was already well versed in dance as an art form, most of our special training of MDIS dancers was aimed at preparing them to show teachers how to use creative movement to teach language arts, mathematics, science, and above all, creative problem solving in any field.

Benefits of dance instruction (which also appeal to teachers) are improvement of children's self-image, social relations, and ability to follow directions. It's obviously good to "get the wiggles out" and blow off steam in a constructive way. But recent research shows that children learn best through muscular involvement—particularly those children who have difficulty with "linear" reasoning, or using their left brains, or dealing with verbal or numerical concepts, or just holding still and concentrating. An educator hardly can fail to appreciate an approach which most helps the children with learning problems (and often, behavior problems) while providing benefit and enjoyment to all.

CHANGING ATTITUDES

Some teachers may feel uncomfortable in their preconceived notions of dance, or any form of movement, for themselves or for their children. The MDIS approach stresses (1) leading the teachers in their workshops through nonthreatening, sure-fire movement experiences that will help them feel good about themselves in structured creative movement; and (2) demonstrating how they can work with their children. A serious disadvantage of holding only classroom based inservice is that there is little opportunity for teachers to experience creative movement themselves, although they may participate alongside their children. Teachers respond positively to both methods, but particularly to the demonstration classes with their children.

School administrators, who start out assuming that MDIS is something for their music and physical education teachers, respond enthusiastically to the reasons, above, for providing classroom teachers with creative movement skills. Two cautions are important here. (1) Everyone must understand that classroom teachers are not going to become trained dance teachers in two, four, or even 10 inservices. And it's important for them to *know* that they're not *expected* to do so. Rather, the program will provide them with another art form to draw upon, much as they may use painting, drawing, singing, or poetry in their classrooms without being "experts" in any of these arts. (2) Neither the school nor the consultant must lose sight of the "first" part of the dual focus: dance is an important art form, and knowledge of its basics should be part of good education, just as appreciation of, and beginning skills in other art forms are recognized as important.

Some may quarrel with our limiting the content of the workshops and classes to creative movement, and concentrating on its nearest equivalents, "modern" or "creative" dance. MDA hopes that in the future Michigan Dancers In Schools can be more inclusive, particularly in the performance aspect and especially with respect to ethnic dance. But in the beginning, and particularly at the elementary level, creative movement seems most appropriate because it is relatively accessible, offers quick results in short teaching time, is nonthreatening, and has broad applicability to the curriculum and to creative problem solving generally. In particular, it seems the best way to introduce the basic elements of the art form—namely, time, space, energy, and the use of the body as an artistic medium. One might view teaching creative movement as comparable to teaching young children to use paint and brushes before they can master realistic representation, or teaching them to clap rhythms and sing before they can play the piano from written notes. The fact that on their evaluations many teachers requested "folk dances" or "dance routines" as the next phase of dance in their schools may represent either a failure to grasp the MDIS approach or a stimulated interest in going on to more advanced levels, or both.

EVALUATING PROGRAMS

Feedback through evaluation is essential to any educational project, and was not neglected in MDIS. We found it was not useful to obtain evaluations from the children unless there is budget for pretesting and posttesting by a skilled and impartial expert. Evaluation surveys and reports from dancers, school teachers, and principals, however, are easier to obtain and absolutely indispensable, both for ongoing troubleshooting and long term improvements. And favorable evaluations help recruit schools another year. We urged principals to be frank so MDIS could learn from criticism, yet their reports were overwhelmingly enthusiastic.

Responses from 115 teachers who took part in inservices also were overwhelmingly positive, though understandably with more detailed criticisms and suggestions, since they had been more personally involved in the process. Teachers were about evenly divided in whether they rated performances or demonstration classes as the most successful part of the program, with teacher inservice workshops *per se* trailing rather far behind. MDIS has concluded that teacher inservices are more difficult and take more time to show results, *not* that they are not worthwhile. This conclusion is based on many individual responses and observation, and on the following teacher survey results:

> 65 percent gained a different understanding of dance through the project.
>
> 81 percent felt they *could* continue to use dance in the classroom, and 82 percent would like to.
>
> 74 percent felt *comfortable* moving or directing dance with their classes by the end of the project.
>
> 85 percent tried dance activities suggested by the consultant between inservices.
>
> Subject areas in which teachers would like to include dance were ranked: language arts (33 percent), science, social studies, reading, P.E., math, music, art, English, literature (4 percent).

The reactions of MDIS dance artists to their experiences in the program were regarded as so important that not only were their formal and informal reports heeded throughout the year, but MDIS held a wrap-up meeting in June for dancers, program administrators, MDIS Committee, and schools representatives. The participants were both thrilled with the program and their experiences in it, and ready with numerous detailed suggestions for improvement which were immensely helpful to planning for the next year. Thus the first year of MDIS closed on a hopeful and triumphant note.

During the second year of MDIS (1981-82), funding, because of Michigan's poor financial situation, proved to be even tighter than in the first year. With less money for the Michigan Council for the Arts, private donors are also feeling the pinch. Individual school districts have had to fund the program through PTA funds, local business, school money, and fund raisers.

THE ESSENTIAL ADMINISTRATOR

The MDIS Committee has taken the position that a paid administrator is essential to the success of the program; yet financing the salary, travel, phone, equipment, and supplies of a coordinator could be the biggest obstacle to starting and maintaining such a project, and indeed is a serious problem. Schools generally can't afford more than the artists' fees.

So far the MDIS Coordinator, together with other MDA staff and members of the Committee, have handled recruitment and selection of artists, training of artists, recruitment of schools, recruitment of teachers within schools, fund raising for MDIS and helping schools raise funds for MDIS, and scheduling. The coordinator also provides guidelines for artists and schools in carrying out residencies, evaluations, statistical reports, contracts, billing, payroll, travel reimbursement, and publicity.

Can a quality program of the MDIS type be started, or continued, without such administrative expenditures? Could such programs be initiated and administered partly or wholly by schools, rather than by outside dance organizations? One of the ISDs involved in MDIS the first year applied for a state grant for the ISD and MDA jointly to write a guide to schools on how to obtain and carry out MDIS-type projects. The grant, though meritorious, was not awarded.

If all other funding fails, MDA may carry on MDIS as a referral service publicized to schools, along with a set of written objectives and guidelines for the use of dancers and schools. This might be combined with an annual training workshop in free facilities with volunteer presenters.

The MDIS program is successful. It has and continues to accomplish all of our initial purposes and more. Whatever happens, dance in Michigan schools will not be allowed to die at this time when it is needed more than ever.

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12. EVALUATING THE CHILD: ISSUES FOR DANCE EDUCATORS

Susan Warshaw Stinson

While progress is still slow, dance continues to gain greater legitimacy among public school educators, with more states establishing certification of dance teachers and passing mandates for dance in the schools. Coupled with this greater acceptance, however, is a demand that dance meet the standards of other academic disciplines, including accepted evaluation procedures—defining levels of competency children are expected to achieve by different ages, with appropriate techniques to measure and record these.

The issue of evaluation has been a problem among dancers and dance educators for some time. One reason is that there is a concern over the uniqueness of each individual, and this does not seem to fit the standardized grading categories of public schools. Also, dance education tends to be process rather than product oriented, and process is not always readily observable. The affective area is significant in the dance experience, and development in this area is often difficult to measure. However, the knowledge and skills involved in dance are just as definable as those required to master a foreign language or write a story, and therefore, it would seem just as possible to set up standards for evaluating them. This can be done, but it does not seem to be a "simple matter."

The real reason the evaluation process has become an issue for dance is not because dance is a "special animal" among academic subjects, or because the arts are lacking in standards, but because the issue is also present, or should be, among other disciplines as well. The problem then becomes how to define competency.

DEFINING COMPETENCY

In examining the development of any skill, for example, learning the multiplication tables, when does a child ***know*** them, how fast must he/she do the computations, and how many errors are allowed? It is obvious that there are degrees of knowing, and our definition of just what level indicates "knowing" is purely arbitrary—an operational definition. Furthermore, even after a child scores 100 on a test, forgetting can occur if the skill is not practiced.

In looking at motor skills, the same problem exists. When do we say that a baby walks . . . at the first step, or the first time across the room? Again, it is not possible to say the exact time the child "can walk" but eventually we realize that the skill has been mastered to the degree that it is practically automatic, and the child does not have to think about it anymore. And, people do not forget how to walk; but is that because walking is so well mastered, or merely because it is practiced so continuously? Other motor skills, however, can be forgotten or at least significantly deteriorate.

This, of course, is one reason that dancers—and athletes and musicians—must continue to train daily, no matter what their level of expertise. The practice is not just to keep the muscles from deteriorating, but to keep them from forgetting patterns of use, intricacies of timing, and so forth. Furthermore, it is not enough for professional dancers to just go through the motions of pliés every day; they must be done with the same level of conscious awareness as though this were a brand new skill, reminding the body of all it knows about pliés.

MEASURING COMPETENCY

All teachers are aware of the phenomenon of "test anxiety"—individuals seem to know material well but enter the test environment and suddenly become unable to function. Usually we think of athletes performing their best in competition, but anxiety can have negative effects on motor behavior as well. Many times, when children know they are being "graded" on any skill or point of understanding—in dance or anything else—their performance suffers.

Many of the problems involved in traditional evaluation procedures are not unique to dance, but are common to all types of learning. One cannot say what children know without arbitrarily defining knowing, and that is subject to error in measurement. All one can do is describe what they are doing and have done.

EVALUATION PROVIDES FEEDBACK

The major purpose for evaluation is not to rate children against each other or an arbitrary outside standard, but to give feedback to the individuals involved, reinforcing their awareness of what they are doing and how they are doing it. This awareness is highly significant in the learning process, because so much that we "teach" children involves not putting new information or skills into them, but simply helping them become aware of what they know and what they can do.

Even when children learn by imitating outside sources, they are generally not aware of how successful they have been, or what they have done at all. This awareness is crucial not only in helping a child develop skills, but in transforming movement into dance. Dance does not exist without the quality that comes from sensing one's self in motion and stillness. Teachers can help children develop awarencess by adding their senses to the child's, observing their performance, and giving them feedback. Evaluation thus becomes an essential part of the learning process and the artistic process.

If children are to receive this kind of feedback in dance, teachers must be skillful at observing and analyzing motion, in both its physical and artistic terms, and also have a vocabulary for communicating this to children. It is not enough to say "That's a good leap"; the teacher must be able to describe to the children just what he/she is doing. The teacher must not just say "That was an interesting study," but say what made it interesting—dynamic changes, use of levels, or whatever. The study of Labanotation and Effort/Shape, as well as the principles of aesthetic form, seem essential in training teachers to operate in this way.

In addition to its value in shaping the child's learning and artistic development, this kind of feedback has other advantages. It tells a child that the teacher is truly looking at him/her, and thus enhances self esteem. It frequently is much more successful than praise, which can be given without really noticing a child and which can make a child feel anxious about whether or not he/she receives it.

A teacher who is skilled in movement observation can use it to describe a child's development over time, allowing information regarding progress to be given at the end of a term. It is also a most useful tool in guiding the teacher toward planning future classes, as it indicates which elements of movement may need to be brought back into the children's awareness. The children and their performance thus serve as a guide for curriculum, again based on what they are doing and not doing. Reinforcing children's awareness in this way guides them toward becoming perceptive and articulate evaluators of their own work and that of others.

TRANSFORM MOVEMENT INTO DANCE

In conclusion, evaluation of children in dance should be viewed more as part of the learning process, not just as a measure of its success, and teachers must develop abilities in observation, analysis, and communication in order to reinforce awareness in their students. This kind of awareness then becomes the bridge not only for development of skills and understanding, but also for the transformation of *movement* into *dance*.

SECTION IV

ROAD MAPS: PEDAGOGY AND CURRICULUM DESIGN

Successful teaching in dance is a creative process. There is no one right road to follow. More important than methodology is the teacher's ability to inspire students to find their own way in the labyrinth of choices. Yet at the same time there must be an established program from which to commence, proceed, and, when necessary, deviate. Each educator must establish a personal road map which, when connected to other road maps, will reach the common goals for dance in education.

Dance in education encompasses all levels of schooling and all forms of dance. The dominant issues within the context of pedagogy and curriculum design include technical dance training, teacher training, creative and choreographic experiences, teaching methodologies, and professional preparation for careers in dance. Educators must also contend with defending and strengthening the position of dance within the educational system on the local, state, and national levels.

This section is not designed to outline the direction in which to travel to be a proficient dance educator. Rather, the multiplicity of conceptual issues and concerns regarding dance curriculum and pedagogy is addressed so that the dance educator is able to communicate in ordered articulate ways.

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13. MOVING IN THE REAL AND FEELING WORLDS: A RATIONALE FOR DANCE IN EDUCATION

Geraldine Dimondstein

Dance—the closest of the arts in that the body becomes the medium of expression—is the least experienced at all levels of schooling. Yet dance professionals know that it is essential, whether it is taught by specialists or by physical educators as part of a total curriculum. However essential we may believe dance to be in the lives of children and young people, unarticulated beliefs neither create nor save programs. We must become more articulate and more persuasive.

What we need is a conceptual approach that distinguishes dance—both in its similarities and its differences—from other disciplines and from other forms of movement. Only then can we achieve the clarity among ourselves that allows us to speak with conviction about what makes dance so special.

In general education, there are concepts about dance as basic, for example, as those in math or science. They must be understood to be made comprehensible to our students. Unlike math or science, however, dance is not "subject matter" in the conventional sense; a particular grade level is not limited by age-related materials. One set of learnings does not necessarily lead *sequentially* to another. It may move in a zig-zag direction or progress in qualitative leaps. Thus evaluations of what has been learned demand criteria different from established qualitative measurements in other subject areas.

But dance's similarity to math and science lies in recognizing that just as in other areas of study, there *is* something to be known. Thus "the something to be known" requires both definition and description, as well as an understanding of the process by which it comes into being. Knowing these things tells us what it is and what it is not. Furthermore, we know that dance is a mode of telling as well as knowing.

Dance can be defined as the interpretation of ideas, feelings, and sensory impressions expressed symbolically through the body. It is different from other art forms; unlike paint, clay, sounds, or words, its materials are *space, time,* and *force.* These materials become the *vocabulary* of movement through which each individual "speaks." That is, the body moves in and through space, which requires time, and uses energy as its force. Through varying combinations of these materials, movement is shaped, ordered, and structured to form images which communicate through the visual-kinesthetic senses.

Dance also exists in the *physical* world of space, time, and force. If we contrast these two aspects of experience, we can examine the difference between what is objective in the *real* or *physical* world, and what is created in the *feeling* world.

To deal with *space in the physical world,* it must be occupied, limited, and defined. If we stand at the edge of an ocean, looking out at a vast, endless space, we have no idea of how large the space is, or how far it is "from here to there." If we enter a room, however, it is defined by its walls, floor, and ceiling, and the space becomes known to us through the shapes and sizes of the objects or the people who occupy it. Our concepts also involve ideas about our own bodies in space, about objects, and the spatial relationships within the environment to which we orient ourselves.

But *perceptions of space in the feeling world* begin with the body and function in two ways. The body becomes the center of reference. Questions such as "How high is high?" or "How low is low?" are answered in relation to the body. The answers determine the way we use space. Movement becomes focal to these perceptions. Thus, because movement is the essential ingredient in the exploration and discovery of space, the elements which each individual uses will, in turn, affect the quality of his/her movement.

Time in the physical world is marked by the clock and the calendar. The passage of these intervals is defined in such a way that they are understood by peoples all over the world. Even a young student who cannot tell time or does not know the names of the seasons understands time in terms of units which follow a sequence.

But an hour in dance time is not equivalent to an hour of real time. How long it takes to get "from here to there" or how slow a sustained movement feels has to do with its rhythmic pattern and its relationship to space and form. It is a created sense of duration which may be compressed or extended, depending on the emotional quality one is seeking. Thus, a unit of time may be long or short, great or small, powerful or fragile. It represents a perception of time which an individual imposes according to his own needs, and exists only within the dance experience.

Force in the physical world involves weight, gravity, and energies in motion. We have all experienced the pushing, pulling, and lifting of objects, and of exerting energy in accomplishing everyday tasks. But force in dance is a component of time-space, experienced as the flow and control of energy. Because energy is the generating source of movement, it gives dance its dynamic qualities. By releasing energy in different ways, varying movement qualities can reflect different emotional tones.

Force in the feeling world is sensed kinesthetically in the body as tension. It is one sensation to push a real object; it is another to *feel* the push of an object which is not there, and quite another to push against the resistance of another's body. Whatever quality one wishes to give to a movement, the amount of tension or force always changes its time and space pattern, and, hence, always changes its meaning. The energy factor in dance is one of the strongest means of communication, for it produces the dynamic variations—the very tones and textures of movement.

Placing dance within the framework of these two interrelated worlds makes comprehensible to students how spontaneous, everyday movements can be transformed into aesthetic modes of expression. Yet it also serves to distinguish real life gestures from created movements.

While gestures are important in that they reflect personal temperament and emotions as well as cultural modes, they are not creative expression. In daily activities, we use them spontaneously as signs to convey our conventionally understood intentions, desires, and expectations. In the United States, for example, an up-and-down wave of the hand is a sign of "goodbye," but in Italy, where I have also lived, the hand is upturned with the movement of the fingers reversed which, in the states, means "come here." Both are meant to be interpreted literally and directly, as modes of self-expression. An individual is also expressing him/herself by stamping his feet or flailing his arms to communicate anger. In this case, gestures are provoked by an immediate need to express a feeling or emotion as a means of coping with a particular situation. Thus, within the realm of general behavior, gestures become an aspect of self-expression in that they immediately reflect the way an individual feels. However random or controlled, they are part of a general emotional experience.

Gestures are transformed into dance movements, however, only when they are executed apart from the momentary emotional impulse which prompted them. So executed, they become responses evoked by emotions in relation to aesthetic elements—to space, time, and force—which are explored for their qualitative, expressive dimensions. Unlike gestures, the function is not utilitarian and the communication is not direct.

The process of redirecting one's emotions through the forms of movement, gives expression not only to feeling, but to the forms of that feeling. Movements are developed and given shape according to their own internal demands. They do not follow the same patterns of intensity, duration, or sequence as the actual feelings from which they emerge. Whether dance problems (from improvisations to organized choreography) derive from emotional states, themes, or fragments of ideas, they are abstracted from a whole range of feelings into forms which take on a life of their own. It is the nature of abstraction which differentiates between self-expression and aesthetic response—between realistic gestures and dance movements. The value of dance as an art, therefore, is in helping students become aware of the importance of organizing their emotions and of communicating them through the forms of movement.

In American education, dance traditionally has been a secondary part of physical education, both in regard to curricular offerings and in the training of dance teachers. This has tended to neglect its qualities as an art form. Although body control is the basis of all motor activity, control in dance differs from skills or techniques associated with sports or gymnastics. Dance is geared neither toward the refinement of skills in themselves, nor toward competitive ends. Whether performed as an individual or group activity, it is not bounded by rules, as in a game, or by predetermined goals.

The essence of the dance experience is that students become aware of still another way of knowing and feeling about themselves through *kinesthetic perception*. The ways that a student uses space, time, and force are transmitted through this kinesthetic muscle sense, but the degree of sensitivity to it depends upon the emotions which stimulate the movements. Thus, awareness and control function interactively.

For dance to be of value in the educational process, each student must be able to express the unique way of feeling, moving, being, in movement that is "right" for him/her. Because kinesthetic perception is related to motor learning, it is essential that students become consciously aware of the feeling sensations of movement. While work in dance technique aids in developing motor skills, technique alone is not sufficient, for the search is one of discovering the sensations and qualities of expression that accompany each movement pattern.

What then can we expect of students in dance? Based on my work in the primary grades through the university level, students need

- to explore their own natural body movements—walking, running, leaping, swaying, swinging—in an open dialogue with the materials of dance
- to use the most powerful instrument available—the human body—and make it responsive to their expressive needs
- to go beyond the range of natural movements and to develop a new, nonverbal, kinesthetic-visual vocabulary
- to move expressively through the forms of movement to communicate ideas, feelings, and emotions
- to develop critical judgements of their own work and that of others, and in so doing,
- to develop a deeper understanding of the dance experience.

Dance experiences help students explore their own natural body movements in a way that is "right" for each of them.

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14. TEACHING FOLK DANCE

Karen Codman

Folk dancing, among the many other benefits derived from it, brings children, and people in general, closer together. The cliche "it's a small world" is truer today than at any other time in human history and by teaching our children dances of other lands and people we can hopefully bring about a more understanding world.

If one envisions folk dance as just another physical activity, and recognizes only the movement value of dance without understanding the dance in context and its cultural ramifications, folk dancing becomes no different from any other physical activity and a major dimension in dance education has been lost. Folk dance, when presented properly, deserves to be an integral part of the school curriculum.

When teaching folk dance, particularly to elementary school children whose curriculum includes such related fields as geography, history, social studies, and music, the dance teacher can use the vehicle of dance to illustrate other aspects of the society as they are reflected in the dance; for instance, studying social customs such as weddings by teaching wedding dances, or talking about attitudes toward traditional sex roles as evidenced by whether a dance is done in segregated or mixed lines, couples, etc.; or pointing out certain stylistic attributes of the dance which are caused by the topography of the region from which it came. Often, the dance teacher and the regular teacher can cooperate on a study unit to build a unified theme of dances, songs, customs, history, etc. of particular areas. However, for these messages to be conveyed, the dance must be taught as correctly and authentically as possible.

One problem which often arises, particularly in teaching dance at the elementary level, is that of simplification. Often, to make dances easier for young students to learn, a dance teacher will either simplify the dance independently or use a simplified version which is currently available. The problem with these simplified versions is that they often lack any understanding of the meanings behind the dance or the stylistic innuendos, and so neglect those qualities which are central to the dance. Often they merely become unrelated movement sequences thrown together and put to folk music and then passed off as children's "folk dance." These dances have lost the whole feel of folk dance, and may sometimes be inadvertently derogatory. Thus, a good principle in teaching folk dance is to adhere, as closely as possible, to the authentic source of the dance, preserving the choreographic elements. Obviously, not all dances are appropriate for all ages of students and the form will undergo changes for different age groups and skill levels, but the original spirit must somehow be preserved for the dance to be educationally meaningful to the student.

Movement-wise, folk dance has much to offer. Different cultures move differently because of their different lifestyles. Thus, through international folk dance, the teacher is broadening the student's repertoire of movement by adding movements and rhythms of other cultures. People of all ages, children and adults alike, will always tend to move in familiar patterns because people are most comfortable with the familiar. By teaching those movements found in international folk dance to students, starting at a young age, the teacher enables the student to become more familiar, and therefore more comfortable, with and more able to relate to a broader range of movement.

Another important lesson to be learned from folk dancing is an awareness of aesthetic values other than those held by our own society. Different cultures have different sensory worlds, drawn from their physical and cultural environments. Aesthetic values, being culturally conditioned, often intensify those values which determine everyday lifestyle and world view. Thus, each society has standards for the production and performance of it cultural forms. The final form of the dance which a community will support is affected by movement styles accepted by that community and is determined by behavior based on the traditional elements.

A student who learns a dance from another culture is being exposed to a different set of aesthetic principles and is, therefore, being given an "inside view" of that culture's aesthetic expression by feeling the preferred movement styles and sensing the underlying organization of the material. This underlying organization of the material is the heart of the aesthetic system. Unfortunately, it is also one of the first elements lost because of uninformed simplification of dances which is often based more on *our* aesthetic principles than those of the community in question. The child who is exposed to foreign aesthetic principles not only learns to appreciate and enjoy those different forms, but also broadens his/her awareness and aesthetic sense. Again, this can only help to strengthen understanding and a sense of community between the different cultures of the world as contacts between these cultures become more commonplace.

Much emphasis has been placed on maintaining authenticity in the folk dances being taught; however, one should realize that no matter how hard a dancer tries to reproduce a style of dance, it can rarely be totally exact. Dance is culturally patterned, learned behavior. Thus, to truly perfect the dance, one should ideally grow up in the culture. The dance teacher in the classroom is working with a form of dance which has been transplanted to a foreign environment and has therefore already undergone radical changes in nature. The most common changes are those reflecting context and purpose of the dance, as well as the integration and assimilation of new cultural values and movement preferences into the dance style and form. However, change does not necessarily negate any of the inherent principles and benefits of the dance. Most dances which make their way into the recreational and folk repertoire in this culture are, in fact, recreational social dances in their own cultural context. Within that context, the social dance is removed from any ritual context, if any had once existed, and is informally open to all members of the society.

Much has been said about the psychological and therapeutic values of dance in developing children's self-image, their confidence, their creativity, and ability to express individuality. Folk dance enables a child to develop an individual personality just as in other dance forms. However, because of the communal nature of folk dance, it exerts a strong socializing influence on a child's development. Folk dance in its indigenous environment is a socializing agent, teaching members of the society how to work together, play together, and cooperate with one another. The group nature of the dance reinforces these values. One rarely dances alone in a traditional society. Even in ritual performances by solo dancers, the audience is an active participant in the dance event and adds to that feeling of community. By the same token, folk dancing in the classroom will underscore a communal feeling among the children and encourage them to behave in a more acceptable social manner and in a spirit of cooperation. The standardization of movements and steps accentuates this socializing effect.

However, creativity should not be considered lacking in folk dance. When done by native dancers, ample opportunity exists for improvisation and creativity, and if one were to observe a traditional dance event, one would notice that no two dancers dance exactly the same. The major limitations are that improvised steps must maintain the style and fit with the accepted vocabulary of movement.

Folk dance is the embodiment of children's right to a satisfying movement experience, a right to understand themselves and the world they live in, a right to a complete education, the right to enjoyable recreation, and many other principles espoused during the Year of the Child. By including folk dance in the school curriculum, our children are able to expand their movement vocabulary and develop a broader sense of aesthetic appreciation. They learn about their own culture and about people and cultures around the world. The child develops a sense of self-confidence and a more positive body image, at the same time learning how to adjust more comfortably to social situations. But most important of all, to deprive our children of the opportunity to folk dance deprives them of an opportunity to enjoy themselves—because folk dance is fun!

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15. THE TECHNIQUE CLASS: HOW CAN WE HELP STUDENTS TO DANCE?

Toby Hankin

Last semester I had the opportunity to teach technique to beginning modern dancers, college students who were virtually unexposed to formal dance training. Faced with a classroom of hyperextended lower backs and apprehensively raised shoulders, I was struck by how uncomfortable these young adults appeared inside of their own bodies. I realized that these students had not heard of a plié, let alone the possibility of experiencing energy streaming through their bodies. They had little foundation on which to build, no store of previously acquired knowledge, no assumptions about how to conduct themselves in a dance class. I felt overwhelmed by what they needed to learn and found myself considering how instructors can most effectively teach students to dance.

FEEDBACK

The primary role that feedback plays in the learning process needs recognition. Students must know what they are doing wrong before they can make changes. The large number of students participating in dance classes makes it difficult for the instructor to attend to individual needs, but instructions addressed to the whole class cannot replace personal critiques. The teacher must observe sensitively and thoroughly in order to decide which errors need prompt attention (potentially injurious ones, for example), what corrections are appropriate for the level being taught, and when it may be best to say nothing at all. Individual guidance offered while an exercise is in progress helps the flow of the class. It may be appropriate to ask a student to stay after class if the help he or she needs will take more than a few minutes. However, engaging the entire class in the feedback meant for one can eliminate uninvolved standing around, especially for beginners who may not know how to occupy themselves usefully while the teacher is attending to an individual.

When offering feedback, the teacher must consistently evaluate verbal cues to make sure that they are meaningful to the intended audience. Images/explanations that are clear to the teacher may be meaningless to students. I remember teaching a beginning modern dance class in which a particular exercise required full extension of the knee. "Reach out the heel," I suggested to a student whose knee was bent. No response. "Lengthen your leg," I offered, also to no avail. Simply asking for a straight leg brought the desired response. The direction that seems so clear to the teacher may leave students in the dark. A lack of response should be a signal to change tactics.

Sometimes I will derive new ways of talking about a concept from my students. "What does it mean to 'lengthen the spine?' How does it feel when you do it? Can you think of an image that might help someone else discover length through the spine?" Questions like this help students to clarify the concept for themselves and frequently result in new and more helpful ways of thinking about the movement for their classmates.

It is helpful if commonly used verbal instructions are clarified by a clear physical experience. Arms that "come from the back" or energy "fountaining out of the head" are relatively sophisticated images. Such instructions may confuse the novice. It is a challenge to provide tangible experiences that help students find a more meaningful relationship to such imagery. Tactile feedback, skillfully and sensitively used, can be a valuable aid. Gentle manipulation can sensitize students to new possibilities for self-use. Helping them to experience a more effective movement pattern can provide a clearer goal for them. I have found that partner work, particularly in a large class, is an effective way of assuring that each student has the benefit of touch feedback. For example, I might ask students to help each other experience the turn-out of the upper thigh by using appropriate tactile guidance, which I generally demonstrate. There is value for both partners in this exercise. The receiver has the benefit of hands-on individual attention, and the giver, while helping another to achieve a desired goal, clarifies and enriches his or her own understanding of the same goal. The teacher, of course, must assess the students' readiness for the intimacy inherent in physical contact. Young adolescents, for example, might shy away from this kind of exercise.

BODY FUNCTIONS

The more the teacher can help students understand the structure and functioning of the human body, the more responsibly and effectively he or she can help them improve their performance and avoid injury. If we believe that the spine is straight, or that turn-out is an action that involves only the foot, our movement will reflect that misunderstanding. Because how we think about movement affects how we move, misconceptions must be clarified. I have found that the opportunity to look at a skeleton not only acquaints students with their own structures, but helps them to think more accurately and more constructively about movement. Students who can visualize where and how the skull rests on the spine, for example, can better "float their heads up." Those who understand clearly the location of the hip joint may be able to articulate that joint more effectively.

We must keep in mind that to change movement patterns is not an easy process. The ways we move and hold ourselves are well learned habits, intimately tied to who we are and how we feel about ourselves. Like smoking or biting one's nails, without a consistent awareness or desire to change, these habits stubbornly persist. In order to facilitate the kind of awareness that precedes change, it is necessary to slow down and allow time for paying attention to the subtleties of what the body is doing. As students become aware of what they are doing, they are able to improve. We must be sure that the technique class provides for and encourages that opportunity. I feel there is a pressure felt in technique classes to "keep moving," not to stop too long, talk too much, or take too much time for correction. When these pressures, real or perceived, prevent us from providing needed guidance, we do a disservice to our students.

TECHNIQUE

Perhaps what is most important, particularly as we introduce beginners to the art of dance, is that they experience movement as an expressive activity, one that is intimately tied to human feeling. Technique, with its implications of body mastery and control, must not be disassociated from internal commitment, the feeling that feeds the dance. The activities we choose and the manner in which we present them can help students get in touch with the potential of movement as an expressive and creative medium.

The use of imagery is often effective in inspiring students' expressive participation in the dance. The vision of the pelvis as a balloon, for example, expanding until finally it floats us up to half-toe may more completely involve the student than the direction to "releve." The objective details of what foot, which direction, etc. in a movement sequence can be supported and enhanced by attention to the feeling of the phrase. By emphasizing the qualitative aspects of the movement as well as its physical requirements, we draw the whole person into the dance. From the opening of class it is important that the movement experience is designed with attention to its expressive content.

The increasing specialization within the dance curriculum that has accompanied the growth of college and university dance departments has perhaps encouraged the separation of technique, improvisation, and choreography in modern dance training. While each of these areas merits its own course in the curriculum, it is important that they be recognized as mutually supportive and interrelated. It is appropriate, and I believe important, that there is room in the technique class for improvisational exploration. Such opportunity for individual creative response gives each student a chance to become wholly and personally absorbed in the dance experience. Students who "listen to" their own breath, notice the natural body changes that happen with the breath cycle, and discover how breath can motivate movement choices will have a richer understanding of the relationship between breath and movement than students who have had only the opportunity to imitate their teacher's breath usage. What students discover for themselves is most meaningfully learned. In addition, improvisational experience can help the students recognize and develop confidence in their potential as creators of movement.

The body, mind, and spirit must be activated and integrated in the dance class. In this way we can begin the systematic improvement of students' performance. Undoubtedly, their satisfaction will increase as they experience, along with the joy of movement, their growing knowledge and ability.

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16. BALLET IN HIGHER EDUCATION

James Penrod

Research which has included visits to selected universities and colleges, conversations with students and teachers, and examinations of curriculum offerings provides evidence which suggests that ballet's traditional role in higher education is accommodating new approaches and uses for ballet training. In the past, some universities and colleges successfully established their institutions (1) as a place for training dancers primarily in the classical technique, (2) as a center for the preservation of the past and present through the performance of ballet repertoire in campus or campus-affiliated companies, and (3) as a training ground for ballet as a creative medium through workshops and courses. With the greater national awareness of many forms and modes of dance expression, and with an understanding of diversity in teaching methods and goals, ballet has become increasingly visible in college and university curricula.

Depending on curricular emphases, financial resources, personnel, and long range institutional goals, ballet has expanded creatively as well as functionally, shaped in part by new generations of teachers. Many teachers have studied not only ballet but other dance techniques, anatomy/kinesiology, composition, improvisation, Labananalysis, T'ai Chi, and body therapies such as Feldenkrais, Rolfing, and Alexander. These experiences allow them a wider range of options to draw upon when teaching ballet technique or applying its principles to other uses. Three examples may illustrate changing attitudes toward the role of ballet in higher education: teaching, composition, and ballet for athletes and actors.

TEACHING TECHNIQUE

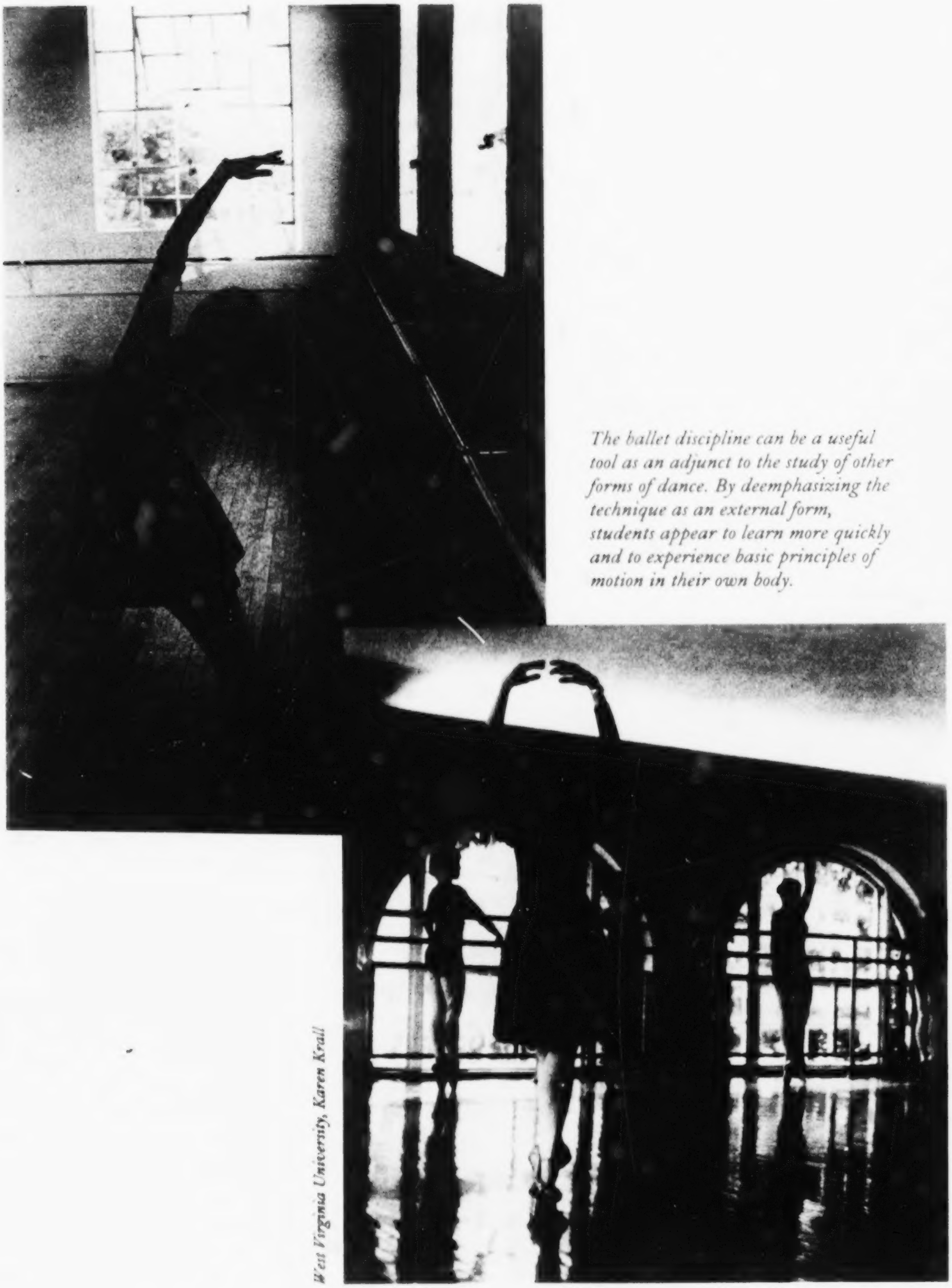
That ballet discipline can be a useful tool as an adjunct to the study of other forms of dance seems to be gaining wider acceptance. Because of its structure, ballet can be used to teach the basics of form, line, and design. Nevertheless, there are dissenters to this approach. Craft frees the individual to be an expressive artist, and ballet as a specialized technique requires the repetition and practice of codified movements to acquire the necessary mastery of steps essential to the technique. Critics of ballet claim that the technique is taught externally by rote, and that imitation of the teacher's movements negates the students' potential to experience principles of motion as a process of discovery leading to expression.

To bridge this perceived gap and to make ballet technique more meaningful to students, some teachers are using a different descriptive terminology and approach to teaching technique. Using concepts from Labananalysis or Alexander, for example, students are encouraged to experience the movements as an internal rather than goal oriented process to learn postures, positions, and steps that are unified as an expressive whole. Through the use of imagery, students can experience the motion of their own bodies moving through space, forming space, responding to weight shifts, timing, and tension as an integrated nonverbal act. By deemphasizing the technique as an external form, students appear to learn more quickly and to experience basic principles of motion in their own body. The teacher's role as a guide, mentor, and critic remains essential. The students' responsibility remains to listen and follow technical instructions while experiencing the physical sensation of the movement as though discovering the movement for the first time.

CHOREOGRAPHY OR COMPOSITION

Generally composition courses are taught using methods freer in technique than ballet to allow students to discover their own ways of moving, the expressive potential of movement, and the ways movement may be shaped in a significant and expressive whole. Using methods from his/her own experience, each teacher guides students through problem solving to structure to the students' own movement perspective.

Because ballet has a well defined structure, it is thought by some to be less useful as an instrument to



The ballet discipline can be a useful tool as an adjunct to the study of other forms of dance. By deemphasizing the technique as an external form, students appear to learn more quickly and to experience basic principles of motion in their own body.

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free the individual's own creativity and discovery. Perhaps that is why ballet is less widely used in composition courses than other methods. When this is true, it unfortunately denies students of choreography a broader range of movement options that could support self discovery and the creative potential within the form and structure of ballet. The influence of ballet on modern dance choreography, and of modern dance on ballet, suggests the viability of the form as a potential mode of expression and exploration.

If choreography, in any mode, is considered synonymous with creativity, then the ballet structure should have the same potential for self discovery and expression as any other movement technique. This requires students to view the movement not as a series of steps linked together in imitation of combinations learned in technique class. Rather, motion is explored as a medium through space and time, having weight, shape, and design. Ballet is rich in possibilities for bringing the codified steps together creatively in new ways and in a style that is unique and meaningful to each student. This can be accomplished by using problems commonly used in more traditional composition courses. For example, the order of steps in a choreographed movement phrase can be reordered, reversed, temporally expanded or contracted, rhythmically and dynamically changed and set to different music styles. The instructor should always make clear that students are engaged in an act of creative exploration of the technique as an organic whole that expresses their own view and helps them apprehend the kinesthetic potential of their own body.

BALLET FOR ATHLETES AND ACTORS

Although teaching dance to athletes is not new to higher education, it seems to be gaining broader acceptance and use in colleges and universities. In her article "Ballet for Divers," in the May 1981 issue of the *Journal of Physical Education, Recreation, and Dance* (included in Section II of this volume), Diane Milhan Pruett describes how she has modified ballet technique to accommodate the specific technical needs of the diver athlete. By analyzing the motor skill required by the athletes and how they were scored in competition, she was able to creatively adapt the ballet moves to the requirements of the sport.

By using a similar process, ballet movement can be adapted to other disciplines. Actors in William Shakespeare's *Much Ado About Nothing* were instructed in ballet to help them develop a style appropriate to the period and to perform simple dances.

Few actors in the cast had previous movement experience. Exercises to develop body alignment, posture, and arm and leg shape and carriage and to teach actors designated stage patterns, partner relationships, and simplified period steps were used.

After a warm-up, sessions began with exercises to enhance awareness of moving vertically and horizontally while lengthening or widening out from the spine with no unnecessary tension or rigidity. Building on this concept, actors were asked to move through the first, second, third, and fourth foot positions and, later, to add simple arm movements. Since actors are responsive to imagery, they were helped to respond to the kinesthetic sensations of the movement or use it as an expressive extension of characterization. Later they learned steps in a prescribed rhythm and, with a partner, added various stage patterns to familiarize them with moving forward, backward, sideways, vertically, and turning. Using the basic ballet alignment and carriage, it was relatively easy, in a short rehearsal period, to establish a unity of style and to introduce simple dances appropriate to the play.

Besides these three examples, ballet is traditionally taught in higher education as an art form. It is a tribute to the vitality of the form and to the malleability of its principles that ballet can enhance individual growth and body awareness and can create a discipline and concentration which complement the freedom of some other movement forms. Thus too is the whole of the student's experience in higher education enriched.

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*Journal of Physical Education
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17. THE EDUCATION, TRAINING, AND DEVELOPMENT OF DANCE EDUCATORS IN HIGHER EDUCATION

Elizabeth R. Hayes

As a discipline in higher education, dance is unique. The youngest of the arts to become a serious part of university curriculums, it was introduced through the sponsorship of departments of physical education. The first dance major program was created in 1926 by Margaret H'Doubler at the University of Wisconsin—just 54 years ago. Its purpose was the professional preparation of college teachers. As late as 1931, Wisconsin was still the only university offering a degree in dance, but gradually a few institutions began to imitate this exemplary model.

The association of dance with physical education was both good and bad. Without the sponsorship of visionary women physical educators who recognized its educational values, dance in higher education might not even have been "born," or at least its birthdate would have been considerably delayed. The unfortunate result of this association, on the other hand, was and still is that dance has been looked upon by physical education administrators as just another physical activity, such as golf or swimming, and has been treated accordingly in terms of budget, faculty increment, and curriculum development. Dance as a performing art has been of little significance to most physical education administrators. The major responsibilities of dance teachers in these programs have been to provide a pleasurable form of physical and sometimes creative activity.

Some of the early dance major programs, however limited, were firmly grounded in foundation courses in biology, human anatomy, physiology, and kinesiology, as well as psychology, philosophy, and the study of related arts. Within the dance curriculum, in addition to dance technique classes, were courses in rhythmic analysis, dance history and philosophy—especially as it applied to education—and opportunities for student teaching. Even without formal classes in composition, there were opportunities for students to improvise and make creative discoveries in technique classes and to compose dances extracurricularly.

Over the next 15 years, the scope of teacher education in dance in universities changed little until the famous Bennington College Summer School of Dance was created in the mid-thirties. Here, for the first time, dance educators and dance professionals were brought together. This nudge from the professional world encouraged dance educators to introduce formal courses in dance composition. Student and faculty dance concerts in universities became increasingly mature. Dance faculties, often at great personal sacrifice and with little support from administrators, expanded curriculums, extending class time devoted to dance technique and composition, introducing special courses in musical accompaniment and costuming for dance, and in staging and lighting. Methods classes in teaching dance for all age levels became an established part of the curriculum.

When these expanded dance major programs began to produce a higher quality art, administrators began to question the place of dance in their university structures. When colleges of fine arts were formed, it seemed appropriate that dance major curriculums which had earned recognition as quality programs should somehow be incorporated into these colleges. The first such move of dance out of physical education took place at UCLA in 1962, a mere 18 years ago. Since then, other universities have followed suit in rapid succession. Administrative organization has varied from institution to institution. Some dance programs became independent departments. Others were combined with departments of music or drama, but regardless of the specific arrangement, dance was identified at long last as a performing art in close association with her sister arts.

While these developments in dance in higher education appear to be encouraging on the surface, the fact is we still have a lot of catching up to do. Miraculous progress has been made in the past 18 years, but help is desperately needed. Many states offer no opportunities for the professional preparation of dance teachers, to say nothing of dance artists.

As the National Dance Association Directory discloses, curriculum standards for dance specialization in colleges and universities vary considerably. Some departments require 50 percent of the student's course work be taken in their major field. At the other extreme, one credit each of folk dance, square dance, social dance, and ballet is considered a dance emphasis.

Another problem is the minimal progress made in obtaining certification for dance in the public schools at either the secondary or elementary school levels. Most public school administrators confine "art education" to art and music disciplines. Even drama is frequently buried in the offerings of English departments. Obtaining certification for dance becomes a vicious circle. Certification is not given because there are no dance programs offered in the schools, and dance programs are not offered because no teachers are certified to develop them. Lacking certification programs, physical education teachers, usually inadequately prepared to teach dance and often disliking the subject, are expected to teach it when it is offered in high school curriculums. As a result, their own negative attitudes and feelings of inadequacy often are passed on to their students.

The situation is not impossible however. Where visionary public school administrators have hired well-trained dance specialists through circumventing devices such as "special" certification or some other means, dance programs have burgeoned, often serving as models for nearby schools. It is important that model programs exist. The government sponsored Artists-in-Schools program has helped tremendously to open the eyes of public school teachers and administrators to the values of dance as education. But these programs need to continue under dance specialists in high schools, and under dance or combined arts specialists who can work closely with classroom and/or physical education teachers in a cluster of elementary schools. When administrators see what dance programs of excellence can be, they will demand qualified teachers.

Approximately six states and New York City already offer certification for dance teachers at the secondary school level. [By 1989, that figure was 16 states.] Dance in secondary school curriculums is currently about at the place in its development that dance in higher education was 35 years ago when dance specialists were expected to teach other subjects to be permitted to teach dance. We are growing from the top downward, illogical as this may seem. But we are growing, and with the unflagging determination of dance educators, continued progress will be made.

Administrators in charge of dance teacher education programs in higher education face a number of other difficulties. Departments recently emerged from physical education usually have no buildings of their own in which to operate. Available teaching space—studio space in particular—is too limited to accommodate now expanded programs. Funds are unavailable to enlarge facilities to the needed dimensions, and funds are inadequate to provide these young departments with resource materials for teaching and theater equipment for producing dances.

It is assumed that faculty and student dance productions will be financially self-suporting—a situation that seldom exists in any performing art. As a result of such unrealistic assumptions, choreographers are financially and thus artistically hamstrung in their creative undertakings. Little budget is available to hire visiting artists or guest specialists to supplement regular university programs. There are little or no monies for special research projects that could contribute to expanding the body of knowledge in dance. Few institution or state funds help support special summer workshops, state dance conferences and seminars, and special residencies for dance artists, or give financial assistance to national conferences promoted by such professional organizations as Congress on Research in Dance (CORD), National Dance Association (NDA), American Dance Guild (ADG), or Council of Dance Administrators (CODA)—all of which provide the core of inservice education for dance teachers at all levels. Unfortunately most dance departments were created at the close of a period of relative prosperity in education when college and state budgets were being forcibly and drastically curtailed. University administrators, though lavish in moral support, have been unable to produce the financial support for dance departments they have fostered.

Dance as education is many-pronged. It involves teaching dance to students at elementary, secondary school, and college levels. It involves the professional preparation of teachers of these students, and the graduate level education of dance specialists—technique teachers, choreographers, production specialists, theorists, historians, and researchers—who are responsible for training college teachers of these teachers and professional artists. In addition to the preparation of teachers for regular dance programs, teacher education often includes the professional preparation of dance teachers for special education and dance therapy. Yet each kind of teacher preparation requires different emphases and course requirements.

The quality of any dance program is only as good as the quality of its teachers. Superior facilities and abundant equipment alone will never ensure an excellent program. If we say that the arts should be taught by "artist-teachers," then it is the role of education to train our teachers to be artists. We must begin by selective admission into our major programs—whether students plan to teach, do research, perform as professional dancers, or choreograph. Teachers of dance, if they are to be fully successful, must have the potential not only to move but to move well. If they are not creative themselves, how are they to stimulate creativity in others? They must have the capacity for intellectual understanding, and they must have a tremendous desire to share their love, appreciation, knowledge, and experience of dance with others. Through auditions and interviews we must identify potential students who possess these special qualities.

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Each kind of teacher preparation requires different emphases and different course requirements.

It is evident that we need to establish *standards* for professional dance curriculums in higher education. CODA—an organization whose membership consists of twenty-four administrators of the leading dance departments throughout the nation—recently defined general standards for undergraduate (BA and BFA) and graduate (MA and MFA) programs. In addition to a broad liberal education background at the undergraduate level, it was agreed that a basic core of professional courses should be required of all students regardless of their ultimate professional goals. The core should include courses in dance history, dance philosophy, dance notation, music for dance including analysis and accompaniment, kinesiology as applied to dance, and dance theater design and production. Four years of dance technique—ballet and/or modern (with a minimum of one and one-half hours of daily experience)—should be required of all majors. Students also need exposure to dance forms of other cultures. The general core should likewise embrace a minimum of two years of choreography in class situations, including improvisational experiences as well as acquaintance with producing finished choreography.

While dance teachers may not consider performance or choreography a major focus in their careers, they must have successfully experienced these technical, intellectual, and creative disciplines if they are to understand fully the art form they are teaching. Teachers should be able to inspire and assist students through examples of their own technical skill and creativity.

On the other hand, if the role of dance education is to make every teacher an artist, it may also be the responsibility of education, insofar as dance is concerned, to make performing artists into good teachers. Certainly the majority of dance performers must teach to survive. If they are going to teach, then it is important for professional dancers and choreographers to learn to teach effectively. Dance artists, though they are certainly able to inspire, often lack an understanding of the psychology of working with people. Specific teacher education experiences, to be effective, must include not only methods classes that deal especially with conceptual and creative teaching, but as much practical experience as possible in teaching students at all levels in various situations.

To complete the curriculum in dance education, students also need a broad comparative study of the forms and styles of the other arts. Because few historical records of dance remain, dancers especially depend upon other arts to historically illumine their own form of art expression.

Operating such a dance education curriculum demands a core of experts—at least five regular full-time faculty, an adequate number of fully-equipped studios of appropriate size, classroom and rehearsal spaces, a well-equipped theater available for frequent performances, production rooms and storage spaces, shower and dressing rooms, adequate office spaces for faculty and administration, and, not to be forgotten, a generous operational budget. At present not even the best of our departments can meet all these requirements.

A master's degree program assumes substantial graduate level content courses have been added to a curriculum supported by a corps of well-qualified faculty representing various areas of expertise. A graduate program should provide students with opportunities to specialize—to do indepth studies in areas of particular interest. It becomes the function of such graduate programs, therefore, to provide students with advanced courses and research opportunities in kinesiology, dance history and ethnology, dance philosophy and criticism, dance therapy, choreography, and, certainly, teaching. Of course no university can or should be expected to satisfy all of these needs. What can be accomplished in a given institution depends largely upon the size and expertise of its faculty. Although the picture is improving, only a dozen or so institutions of higher learning can claim to offer quality graduate level dance programs. Yet these programs are vital if we are to meet present and future demands for qualified college teachers of dance, professional dancers, and others.

To make university administrators and their dance faculties aware of what quality teacher education programs should be and enable them to implement them requires money. Yet, university funds to improve and expand curriculums have pretty well dried up. Available funds, including research funds, are usually diverted to the sciences. State Arts Councils, particularly in states where monies must support local professional companies, regret their funds cannot stretch to include the university programs that may have been the original training centers for company dancers. While several national government programs such as Artists-in-Schools support the development of the arts in secondary and elementary schools, few are applicable to university programs. The financial shutout for dance departments in universities seems complete.

If the picture seems discouraging we must remind ourselves that dance as an art in education is here to stay. The future demands our patience, perseverence, and determination.

Journal of Physical Education, Recreation, and Dance, March, 1986, pp. 73-77.

18. HIGHER EDUCATION: PREPARING DANCERS FOR MORE THAN ONE CAREER

Sandi Combest
Cynthia E. Wiese
Irma Caton

Interest in dance in higher education appears to be at an all time high. Dance programs may be found in every region of the country, from the smallest community college to the largest university. Lockhart (1981) maintains " . . . we have managed to move dance and the other arts into the 'conscience' of the country." She contends that much of this recognition may be attributed to the growth of dance programs in education but that this growth needs direction for the future. She poses the following questions to dance educators: What do we believe? Where do we want to go? What is our goal for the next ten years?

Keeping Lockhart's questions in mind, we, as dance educators, raise another question. What are we preparing all these dance students to do—dance? It appears that we are preparing many more dancers to perform dance or to teach dance than there are available positions. It is unfortunate that trained dancers must wait tables, clean motel rooms, serve as cashiers in supermarkets, or take a myriad of other "odd jobs" in order to exist in today's society.

As educators who have developed dance programs at colleges and universities, we should assume some responsibility for providing alternative dance-related career opportunities. Many of the students who major in dance have little concern about their futures when they enter the program. Proper guidance of students would enable them to better understand future opportunities and make them aware of alternate dance-related career possibilities.

Traditionally, dance education has been concerned with a curriculum that provides technical dance training, creative and choreographic experiences, teaching methodologies, and occasionally, professional preparation in dance therapy. While dance is riding a wave of popularity, opportunities are limited in dance performance or dance education for graduating dance majors. Dance has experienced tremendous growth during the past ten to 15 years; however, continued inflation and reductions in community and educational fine arts programming have made it increasingly difficult for dancers to obtain employment in their field.

Perhaps dance educators should accept the challenge of developing new curricula or programs designed to prepare students for dance-related careers. *Dance Magazine* in 1975-76 published a series of articles concerning dance career alternatives. Generally, students focus upon becoming either professional dancers or instructors of dance. However, many have inadequate personal qualities and pedagogical training in dance to become master teachers. Many others lack the talent, technical proficiency, and emotional stamina required to become professional dancers. They may not always be cognizant of these inadequacies but with proper counseling or career guidance, some of these students could become outstanding researchers, writers, critics, physiologists, arts managers, dance production designers, technicians, and/or consultants.

One option for dance education, which is not a new concept but is perhaps unique in terms of undergraduate degrees, is interdisciplinary study. Interdisciplinary approaches permit a great deal of flexibility in content and generally require a common core of courses. Provision is made in the student's course work for a number of electives to be drawn from several disciplines. Why not offer interdisciplinary learning programs to the dance major student? With thought, planning, and cooperation such a diverse program might be very effective.

A demographic survey was conducted by Caton, Combest, and Wiese (1982) to determine the current trends in undergraduate degree programs in dance in colleges and universities throughout the United States. General information relative to enrollment size, location of dance within the institution, and

types of degrees offered was included. Two questions were addressed which are particularly relevant: (1) What do you anticipate are the future prospects for non-teaching options or alternate career programs in the dance program at your institution? and, (2) Is there a movement toward more interdisciplinary study in your institution?

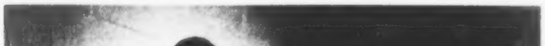
In response to the first question, a majority of the respondents listed dance or movement therapy as the major alternative career opportunity. Several indicated studio teaching or nonteaching degrees as being an alternative to "dance careers." Effort/shape notation was mentioned by several as a possible alternate career, but a majority suggested making professional preparation programs stronger or giving students an education in dance and then letting them choose their own direction for a career. The last response appears to be the current trend of dance programs.

Responses to the second question of the survey indicate that a majority of dance programs are moving toward interdisciplinary study in dance. Those who qualified their answer listed psychology, movement analysis, music, communication, creative art therapy, aesthetics, and humanities as disciplines which were being studied in combination with dance. No attempt was made by the investigators to define interdisciplinary studies or to determine the extent or number of studies which should be included in an interdisciplinary studies program.

From the tacit responses received and upon reviewing the degree programs listed in the *Dance Magazine College Guide* (1982-83), one is led to believe very few institutions actually offer programs in dance which are of truly interdisciplinary nature. The majority of respondents indicated that they concentrate on modern dance and/or ballet training for performance and/or teaching.

This is not an argument against the more traditional dance programs designed to increase the technique of the dancer or to develop the craft of choreography, but it is an argument for expanding the present curricula by offering alternate dance career programs. Lockhart alluded to the fact that some of us are becoming obsessed with the mechanics of dance—

Dance educators should assume some responsibility for providing alternative dance-related career opportunities, such as dance research. By expanding present dance curricula, students' futures could be more secure.



offering classes containing nothing but technique. She was referring to service classes for the general student but perhaps we *may* be placing too much emphasis on technical development of students who major in dance.

Many dance students could better serve the field in areas other than that of professional dance performer. Courses which open students' minds to diverse artistic and cultural backgrounds can be designed. This is reinforced by Dunning (1976), " . . . even more important than advanced technical knowledge for the novice lighting designer are a cool head and a certain artistic predisposition." Dunning quoted veteran dance designer Thomas Skelton:

> you need a cultural background to communicate with a choreographer; you might need to be able to speak French or know about Rembrandt. And it opens up your own mind. That's most important of all. You're lost without it. You get ideas from that background and the quality of your design is influenced by it.

Skelton expresses his belief that knowledge of dance is necessary. You don't have to be a competent dancer, but you must know the technique. Beverly Emmons, a protege of famous designer Jean Rosenthal, points to the need for knowing the art form, composition, and possible art appreciation. Through these examples, one begins to see that the student pursuing interdisciplinary studies might choose coursework from several fields of study which could lead to a dance-related career.

Many individuals may say that alternative, dance-related careers may be pursued through avenues other than college courses, and certainly this is true. Practical knowledge within a field is always necessary, even while earning a degree, but by providing students with an opportunity to pursue alternate careers through the structured college curricula, dance students' futures could be more secure. This option could provide opportunities for talented individuals, who may have chosen other professions because they felt they could never become accomplished dance performers, by studying dance as a related career.

Marr (1975) believes some possible career fields and alternate careers in dance include teaching, dance writing, visual arts and theatre technology, architect-engineering, film, television, photography, medicine, business, advertising, law, dance notation and library science, dance directorships, music and dance, and religion. Marr states: "An overview of possible career fields indicates three approaches: combining dance with another discipline, developing a specialty within another field, or developing a part-time or a vocational specialty." She concluded with the following challenge to the student:

> The important thing for the young person to realize is that the dance is such a multifaceted art and comparatively so underdeveloped in this country, that he can very well design his own future. He should, however, think into the future and begin to prepare.

We as dance educators must join our students in projecting into the future by providing viable alternate dance related career options. Are we willing to accept the challenge?

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SECTION V

CREATIVE JOURNEYS: THE CHOREOGRAPHIC PROCESS

Guiding students in the techniques and theories of dance composition can be difficult. Dance educators must stimulate the mind, nurture the environment, and encourage exploration and experimentation so young artists can discover fresh solutions through their choreographic projects. The learning process is threefold. Students need to understand the choreographic process, learn the craft of choreography, and develop techniques of observation and evaluation.

The dance literature from 1978 to 1987 explored some of the methods educators use to enhance creativity in dance compositions. The improvisation and choreographic techniques of professional artists served as models for classroom teaching. Experimentation with choreography was extended beyond the traditional dancer to people of all ages and backgrounds. Interdisciplinary collaborations between dance and the other arts were undertaken. Videotape and television production of dance events prompted new vistas for the choreographer. Ways to evaluate the choreographic product were also explored.

Each dance has its own choreographic process. Expressive intention merges gradually with structural modes of symbolic representation. By using elements of shape, time, and force, movement is molded, ordered, and structured into images. Educators must continue to explore ways to guide the choreographic traveler in their kinesthetic, visual, and aesthetic journeys. In the words of Loa Mangelson: "Only through understanding the process, learning the craft, and familiarizing oneself with the creative act through choreographing dance after dance can one hope to acquire a discriminating choreographic eye which is a hallmark of the genius choreographer."

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19. A POINT OF VIEW: STIMULATING THE CREATIVE PROCESS AND EVALUATING THE CHOREOGRAPHIC PRODUCT

Loa Mangelson

What happens in the mind of the writer writing, the painter painting, the composer developing a musical theme, or the choreographer creating motion into dance? What is the creative process, and how does the process direct the creator? These questions can be asked of students in composition and choreography classes and workshops. How does the teacher define the choreographic process and inspire the young dance artist to create? Through discussion students can be made increasingly aware of their thought processes and sensory perceptions as they prepare to explore and invent ways of using time, shape, space, and motion.

Can the mind be prepared to experience creative readiness when spontaneous invention begins like a cell ready to be developed into a whole? Is it possible to channel production by purely conscious calculation? When discussing ways to begin the preparation for dance composition, students often remind teachers that many well known and prolific choreographers never take choreographic workshops, but create on impulse; their processes are neither revealed nor analyzed. They are the genius dance makers.

THE CREATIVE PROCESS

Brewster Ghiselin, poet, critic, and professor at the University of Utah, in his book, *The Creative Process*, quotes 38 brilliant men and women, including the German dancer and choreographer, Mary Wigman, who explains how she begins the creative process in dance:

> Charged as I frequently am with freeing the dance from music, the question often arises, what can be the source and basic structure of my own dancing. I cannot define its principles more clearly than to say that the fundamental idea of any creation arises in me or, rather, out of me as a completely independent dance theme. This theme, however primitive or obscure at first, already contains its own development and alone dictates its singular and logical sequence. What I feel as the germinal source of any dance may be compared perhaps to the melodic or rhythmic "subject" as it is first conceived by a composer, or to the compelling image that haunts a poet. But beyond that I can draw no parallels. In working out a dance I do not follow the models of any other art, nor have I evolved a general routine for my own. Each dance is unique and free, a separate organism whose form is self determined (p. 78).

Wigman states that she did not evolve a routine or method of choreography, and that each dance is different and has an evolution of its own.

There are choices to be made in creating good dances. Good dances do not just happen. Choreographers do not experience the same process in originality of thoughts or feelings, but all must create a fertile environment for self-expression and develop a critical eye in judging their choreographic efforts.

TEACHING THE CREATIVE PROCESS

Teaching and guiding young students in the techniques and theories of dance choreography seems difficult today. Students have fewer visual examples of quality dance choreography to identify with and more philosophical approaches from which to select. Developing aesthetic awareness and developing criteria for making aesthetic judgments are much needed topics in teaching today's dancers. In choreography today, the anything goes and anything will work philosophy in dance seems to be most observable in the two extremes: minimalism (very little motion) and aerobic physicality (fast difficult combinations), both of which are current trends or styles, but do not necessarily require aesthetically selective approaches to creative intention or invention. This 1980s choreographic trend appears to be part of the "dial-a-dance" syndrome. In other words, given a few steps in any style, the untrained choreographer often strings the movement together in any combination, and, as singer Ethel Merman used to belt on Broadway, "That's

Entertainment." Entertainment it might be, but students desiring to create fresh, inventive material for dance need to develop aesthetic principles that can guide and direct their philosophical approach as they explore the craft of choreography.

Eager young dancers must have open positive minds. They must be patient, and allow the mind to be reflective of personal experiences. The mind can prepare for the process by reading, listening to music, writing thoughts in a stream of consciousness, or combining descriptive words. The mind needs as much discipline in creative preparation as the body needs to execute movement.

Encourage students to develop a passion for life in its varied sensory experiences—sound, color, rhythm, and motion. Although passion may seem too emotional and melodramatic, it is the stuff of which dances are made. Passion, in this context, encompasses a great love and enthusiasm for dance. May Sarton, in a poem titled *Myself to Me,* expresses this idea: "Out of passion comes the form, and only passion keeps it warm" (p.61).

Young choreographers should become obsessed with sensory perceptions stimulating the thought processes. They must verbalize ideas to others, write feelings and moods into words, and create their own worlds of imagery. After sensing the kinetic stirrings within, they can explore motion in space through improvisation. With this impetus, they can allow the mind and body to make serendipitous discoveries.

> Improvisation is the practice of transporting the seed from its intuitive womb into the hands of the choreographer. Improvisation is the practice of creativity. For dancers it is a way of gaining an understanding of textures, imagery, depth, and motional resonance that can lend a richness and poignancy to performance. It is one of the best trainings and preparations for the art of performing (Louis, 1980, p. 124).

Photograph by Ravell Call

Performing Danscompany, University of Utah, in "Giraffe," choreographed by Loa Mangelson.

Photograph by Ravell Call

The choreographic impulse may come from a variety of sources and each impulse evolves into its own form. Only through understanding the creative process, learning the craft of choreography, and developing effective systems of evaluation does one acquire a discriminating choreographic eye.

In a world where instant gratification is expected, one cannot be assured that improvisation will inspire instant, successful dances, but by taking the improvised movement sequences and identifying the form, sculpting the shapes, reworking the rhythmic structure, and editing the content, the senses can be stimulated to feel new experiences in invention. If the same movement combinations are selected for every dance, however, one accepts the role of faithful formalist and becomes an artisan who only imitates the craftsmanship. Furthermore, living in a culture which puts much more emphasis on product than process should be a reminder that even though computers can dictate steps, artificial intelligence can never replace the act of human intention and emotional involvement in an art form.

Only through understanding the process, learning the craft, and familiarizing oneself with the creative act through choreographing dance after dance can one hope to acquire a discriminating choreographic eye which is a hallmark of the genius choreographer. This mysterious artistic genius is assumed to be a power given only to a few. But in the artistic effort to create the ultimate masterpiece in choreography, all dance makers can taste success. In seeking this goal, one needs to acknowledge the importance of analysis and criticism as educational tools for the choreographer.

CHOREOGRAPHIC EVALUATION

Criticism is difficult to accept in any situation—no one likes to fail. Dance choreographers must place themselves in vulnerable positions. Seeing a written evaluation or grade reflective of work accomplished seems easier than a personal confrontation. Often a student's attitude becomes, "That's your opinion, but I think my choreography works." This is a situation where giving constructive feedback must be supported by suggestions on how to improve the choreography.

A sample evaluation process composed of six different stages of feedback demonstrates the creative process of analyzing a dance work and establishing a positive dialogue. For example, first, in studio situations where students are creating solos and have works in progress, getting into groups of two or three for process evaluation can establish an initial opportunity for informal criticism. This mutual critique is less threatening than an evaluation by the teacher or by the whole class. As a second exchange, the teacher can provide the student with verbal or written constructive criticism during the embryonic stage of development.

When a choreographic project is finally performed for class viewing and evaluation, a third feedback takes place. It is important in this exchange that the dance be in a completed form and, therefore, should have a tentative title, some semblance of costuming rather than just rehearsal attire, and minimal lighting for good illumination to enhance the compositional design. After the class observes the dance, the teacher can challenge the choreographer with a series of thought-provoking questions: (1) In one sentence only, what is the dance about? (2) What three descriptive words best describe your dance? (3) Do you feel the dance is working as a whole? (4) What parts work the best, and why? (5) Do sections emerge in the best order? (6) Could they be reordered for more clarity? (7) How has thematic material been used and varied; is it interesting? (8) Does the choreography flow and carry the audience with it? (9) Does the sound support and embellish the movement and contribute effectively to the total sensory experience? (10) Does the sound distract, overpower, or demand our attention more than the movement? (11) Do you sense or receive aesthetic satisfaction from the performance? (12) Do you feel you have given the viewer an experience of movement in a new, fresh, and inventive way? Even though many of these questions can be asked of the choreographers as they begin to create, they still may, at that point, hesitate to answer because they simply may not be able to judge their own individual process yet.

During class observation the dance can also be videotaped so the student has a record of the work. This fourth visual feedback can be used by the student choreographer and the performers in the dance to critique the performance quality.

Dance is "born to the instant," as Martha Graham stated in her film, *A Dancer's World*. Evaluation of a live performance in front of an audience is always better than video, because an audience can have a direct effect upon the dancer during the performance. Critiquing, however, by watching a video is sometimes the only way in which dances can be seen for evaluation. Certainly, being able to watch a video and edit material can be an educational learning tool for the student. However, if dance criticism is done only by viewing the videotape, the human involvement in the process becomes decreasingly clear. Video evaluation should not totally replace the rapport shared by teacher and students.

The fifth evaluative feedback is a "jot journal." After every rehearsal period and class experience, thoughts and feelings can be recorded and analyzed. This information will be valuable in discussing the preparation and development of ideas in the creative process. In keeping a diary or log, each student can share personal revelations and exchanges with other students at the end of each workshop. By sharing their thought processes, students get to understand their own individual preparations and creative experiences.

The sixth and final evaluation phase can be a choreographic philosophical paper. This last written assignment gives students an opportunity to analyze and discuss their personal discoveries and views regarding the creative process as it relates to their dance. Aesthetic principles can be reviewed and a philosophy on how to guide one's own creative process can be stated. By using feedback and analysis, the student choreographer can begin to understand that the mind can be prepared to experience a readiness to invent and that the creative process can be intentionally controlled. Ideas and perceptions formulated during the process can be experienced and shared by dancer and choreographer as well as teacher and student.

These teaching-learning theories can be applied to any classroom situation where the creative process is to be analyzed. The choreographic product that results from artistic manipulation can be an educational discovery for a student in learning aesthetic principles. The student can become more skilled in inventing fresh new ideas that can be crafted into exciting dance compositions. These compositions in turn can be critiqued and evaluated, and the choreographic product that results from the active research marks the completion of a single creative process experience.

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20. IMPROVISATION FOR THE INHIBITED: APPROACHES FOR TEACHING

Judith Woodruff

The recent explosion in popularity of dance as a performing art has resulted in dance courses being established in colleges in even the most isolated areas of the country. It is imperative to offer quality in these courses, whether they are service level or major level. High standards in college dance result from acknowledgement of the student's individual creative potential and from providing opportunities to experience the directions of current dance trends. This poses an exceptional challenge to dance in higher education. Geographic isolation permits limited exposure to new dance, and the instructors often have minimal experience themselves. Dance educators are further challenged by the burgeoning interest in dance from nonmajors; students who have a keen interest in dance but lack the desire, the body, or realistic opportunity for a performing career. These students are characterized by a motivation to know about dance tempered with an insecurity about their creativity, and using the body to display that creativity. These factors can be special problems for teaching composition/improvisation classes. Traditional forms of modern dance use literal expression, dramatic ability, and intent, which often produces inhibition in the inexperienced. Nonliteral approaches to choreography introduced in the last few decades by Cunningham, Nikolais, and the postmoderns can provide an advantage in eliminating the embarrassment of working with emotional material.

WHAT IS NONLITERAL DANCE?

Nonliteral or nonobjective dance is movement free of literal or emotional connotations. It breaks from the story line or psychological development of early modern dance, replacing it with movement for its own sake. Louis Horst's first rule of composition, "Composition is based on only two things: a conception of a theme and the manipulation of that theme,"[1] still holds true, but the theme is conceived and developed kinesthetically rather than dramatically, narratively, or emotionally. The dance develops the dancer's inner sense of time and energy, rather than one dictated by a dramatic conflict or an emotional struggle.

The postmodern dancers carried the trend toward pure movement and performance as a total sensory experience even further. Emphasizing simple gesture and pedestrian movement, their choreography developed goals, schemes, rules, or problems preset by the choreographer, often with opportunities for random or chance movement to occur in performance.

WARMING-UP AND TRAINING THE BODY

While traditional dance techniques are rejected by many nonliteral and postmodern choreographers, the dancer's body is still basic equipment. To that equipment, the dancer applies physical principles of motion involving gravity, equilibrium, leverage, and force to create and develop movement ideas. Given these assumptions, the dancer's first task is to become aware of the expressive potential of the body, and to develop it to realize full expressive potential. Many of the skills involved in doing this are "traditional" techniques: finding the body center, aligning the body segments, lengthening the central axis, developing strength, and increasing range of joint motion. Relating the body to the surrounding space, expanding peripheral vision, giving and taking weight, using gravity and inertia, sensing time, orienting to fellow dancers are other aspects of the technique. Gentle warmups and relaxation aid the dancer in understanding and controlling the body. Sweigard's ideokinesis material,[2] the Laban space harmony material,[3] and the Bartenieff fundamentals[4] help develop kinetic intuition and motor logic. The ability to use silence and stillness, to sense and communicate *degrees* of action, qualities, or textures is also basic. Laban's effort material is especially helpful in helping dancers develop these skills.

THE NONLITERAL EXPERIENCE

Improvisation provides an important means of developing the spontaneity and kinesthetics characteristic of both nonliteral and postmodern dance. Whether or

In a mirror improvisation with some students using props and some not, the abstract shapes help students focus not on their sometimes embarrassed classmates, but on the evocative quality of volume and form.

The parachute is an excellent prop for improvisation. It is large, covering every body and everything, and it transforms. A group of rank beginners can go into it as people and come out as moving sculpture.

not the novice dancer accepts the postmodern performing aesthetic, the game-like situation characteristic of some nonliteral approaches can enable inexperienced dancers to more freely experiment with movement.

Modified contact improvisation is an enjoyable medium for experimentation in pairs. Steve Paxton, who developed it in 1972 out of experiments with duet form, sought to discover what happens when partners give and take weight, lift and carry one another, wrestle each other, and give into the floor and gravity in nonaggressive, gentle ways. Weight transfers can be initiated from a gesture, such as a handshake, or social situation such as brawling or social dancing. As dancers learn to give and take weight, they continuously lose and find balance relative to whatever part of the body happens to be the supporting one. They find points on the body where a small person can lift or hold a larger person and communicate to one another through touch. Passivity, activity and demand, and response also function during the movement exchange. Paxton's rules allow dancers to make contact anywhere on the body except the hands. For exploratory movement purposes however, using the hands can provide added security. In addition, a round robin gives participants experience with a variety of partners. Because contact improvisation is a sensory experience, it is important to allow part of the class to observe the innovative, visually interesting movement which results.[5] Videotaping is also helpful.

"The Huddle" is similar to contact improvisation. It is useful in training dancers to give and take weight, to balance and communicate through touch and weight shift. As performed by Forti, its developer, "The Huddle" involves six or seven people who form a strong web, facing each other, bending forward, knees slightly bent, arms around each others' waists. One member breaks free and climbs over the Huddle, finding hand and footholds wherever possible, joining the group again on the other side. The process continues as others repeat the climb, one at a time, in no particular order, so the group must respond through shifts in weight. The Huddle can become a living sculpture, changing shape, moving across the floor, involving new people in round robin form, or even adding or losing members to alter the size and shape of the "object."[6]

While dramatic development is discouraged, the dancers' intellect is not. They need to recognize what sensations result from a given movement. Attending to details may be easier when individuals improvise alone. They can alter the position of the spine while running, noting the sensory and visual effect. They can execute conventional arm movements while holding a rock in each hand, noting the change in sensation and in movement quality.

Costumes and props also can develop kinesthetic awareness. A prop becomes an extension of the body, rather than a decorative or narrative object. The object and the dancer's body are united. The student dancer might experiment with rods which extend the length of the arms while using a large cloth to conceal the entire body. Students can also experiment with a parachute, spandex fabric lengths or bags, tubular knit lengths, cardboard barrels or tubes. Anything in which the student, or several students, can develop themselves enables them to explore the kinesthetic (as opposed to visual) dimensions of movement while at the same time not being inhibited by what they see themselves doing. Making a videotape of the experimentation, however, enables students to experience the movement with props at a later time. Using a group of student observers who discuss what they have seen helps both the observers and the performer(s) become more aware of how to communicate through pure movement.

Students who enjoy mathematics, statistics, and number manipulations may find a variation of the open form and chance techniques of Cunningham appealing.[7] The teacher presents six or eight body shapes or movements, or for more advanced students, phrases of movement. The order in which the elements are performed is determined by chance, by throwing dice or dealing boards. Each student thus performs the entire phrase in a different order depending on what he or she was dealt, and each will have an individual transitional problem to solve. It is also instructive for several dancers to perform their "deal" simultaneously.

The dancer-student interested in fine arts might be asked to develop bodyshapes for a dance from observations of sculpture or painting. Students should be careful to see and express the energy within the objects rather than merely replicate the superficial design. These forms could be developed to provide material for the exercise described in the previous paragraph, or to develop transitions from one energy-shape to another.

Sketching the energies to be used in the movement phrase can appeal to the art student. Sketching energies, shapes, orders of movements, any helpful "recording" cues, after a directed improvisation session is extremely useful to all students to sort out and remember what did or did not work during the session.

PROCESS DISCUSSION

Once the student has begun to develop some confidence in his or her ability to create and order movement, traditional composition and aesthetic judgment become less threatening. Turner argues that traditional arts elements (unity, variety, contrast, repetition, transition, climax, balance, sequence, and harmony) can be recognized readily in nonliteral dance, although not all elements need be present for effective communication.[8] That being the case, the instructor must provide the student with some approaches to considering the effectiveness of nonliteral choreography.

Process discussion can be very useful as applied to both the movement product and the choreographic form. Asking "*How* did you develop this dance?" can encourage students to consider the creative process of others and to create their own new forms. Asking "*What* did you see?" stimulates discussion which uncovers the disparity between two simultaneous experiences: what the student made and what the audience saw. The purpose of such questions and discussion is to challenge the students' thinking, encouraging them to clarify both aesthetic and intellectual values, as well as to observe the physical strengths and weakness of the dance. Turner's "Suggested Guide to Dance Evaluation" presents excellent guidelines for evaluative discussion.[9]

STUDENTS AS NEW MODERNS

Modern dance, insofar as it is "modern," defies definition because it emerges not as a system or technique, but as a current trend in movement. The early modern dancers developed their own style, and what became known as their technique followed from the necessity of training bodies to perform the choreography of that style. It is important to convey a vital and fresh approach to modern dance to students if they, in turn, are to capture their own personal style as it emerges along with their aesthetic preferences, sense of time, phrasing, energy, and shape. It can be said that a dancer's understanding of personal preferences leads to a better understanding of the principles underlying other styles, either enabling the dancer to perform those styles more precisely or to provide a foundation for rejecting a particular style as unsuitable. Assisting students to develop a personal aesthetic philosophy and then to realize that philosophy in choreography should be a principal goal of the improvisation/composition class. Nonliteral and postmodern approaches can provide the vehicle for students with minimal technical ability to discover how dance becomes art. For both students and instructors, curiosity, an open mind, and creativity are the foundation for success.

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21. ALL MY GRANDMOTHERS COULD SING: AN INTERDISCIPLINARY AND INTERGENERATIONAL CHOREOGRAPHY

Josie Metal-Corbin
Roger E. Foltz

"All My Grandmothers Could Sing" was an interdisciplinary and intergenerational choreographic work that integrated original dance, music, videography, costume, and scenic design with poetry. During the 1984–85 academic year, faculty members and students from five different departments within the University of Nebraska at Omaha (UNO), performers from the Omaha community and poets from across the state of Nebraska collaborated to create original choreography and music. The work incorporated three generations of dancers interpreting selected poems from a collection of poetry, *All My Grandmothers Could Sing,* by Nebraskan women.

Faculty members on a university urban-commuting campus, such as the University of Nebraska at Omaha, tend to work in isolation. They do not reach out to connect with other disciplines. The interdepartmental cooperation that flowered in "All My Grandmothers Could Sing" began with a similar 1983–84 work, "Au Jardin Zoologique," which intergrated dance, music, video, and the environment of the Henry Doorly Zoo of Omaha. This zoo project was composer W. Kenton Bales' and choreographer Josie Metal-Corbin's first venture into dance and original music for video and only the second videodance project for videographer Bill Scollon. As a result of this first collaborative effort, we devised a checklist for future interdisciplinary work, and as "All My Grandmothers Could Sing" began to evolve, these guidelines proved to be quite helpful.

1. Involve all directors and artistic personnel during the conceptual phases of the project.

2. Discuss each collaborator's expectations for the final product.

3. Gain a working knowledge of each other's discipline. Become acquainted with the language of each area.

4. Plot a timetable immediately to allow time for the creative process, the rehearsals, the videotaping, and the postproduction phases.

5. Acquaint dancers, musicians, technicians, and video crew with all facets of the project so that they can handle the inevitable changes and artistic compromises that occur in a collaborative work.

6. Expect the unexpected. Be organized, be prepared, but above all be flexible.

The interdisciplinary and intergenerational work, "All My Grandmothers Could Sing," included the authors Carol Petersen (poet, College of Business Administration), Janet Sussman (costume designer, Dramatic Arts), Denise Brady (poetry typesetting, Fine Arts Press), Michael Brooks (scenic designer, Dramatic Arts), as well as off-campus member Bill Scollon (videographer, KETV Television). This work was premiered at the University's Spring Dance Concert by "The Moving Company," a performing modern dance troupe for students under the auspices of the School of Health, Physical Education, and Recreation. In addition to three performances at "The Moving Company" concert, a videotape of the work opened the Senior Citizens' Celebration Days, cosponsored by UNO's Gerontology Program and the Eastern Nebraska Office on Aging.

INTEGRATION OF POETRY

Creating a work reflecting Nebraska or the Great Plains region was a decision made during the project's developmental phase. Shortly thereafter the choreographer discovered a recently published collection of poems by Nebraskan women, *All My Grandmothers Could Sing.* Edited by Judith Sornberger (1983), the poetry collection captures Nebraskan women's experiences from pioneer days to the present.

Integrating dance with this poetry required that the choreography be structured to harmonize with the meaning of the poetry so that the observer would not be confused by conflicting stimuli.

Elizabeth Hayes cites three approaches to a collaboration of this nature. (1) The words may preface the choreographic work, setting the mood or stating the purpose of the dance. (2) The spoken word may be incorporated within the dance by having the dancers speak the words or by having a choral group or reader read the poetry. (3) Words and the dance may be presented simultaneously or alternately. This project sought to enhance both dance and poetry without sacrificing the artistic independence of either one of these elements.

Before proceeding with the project, we sought permission to use the poems from both the publisher and the individual poets. Permission was needed not only for reading the poems during the live performance, but also for the videotape and for a special commemorative printing of the poetry by the University's Fine Arts Press.

WORK WITH THE COMPOSER

Having made the decision to connect dance to a series of poems, the choreographer's next step was to decide on the music for the piece. Often, a choreographer chooses to use existing music, as it is easier simply to seek out pieces that suggest the mood of the work and then tape those selections. The choreographer may then address other aesthetic and technical aspects of the project. In this instance, however, the choreographer believed that the vivid poetic imagery required original music to capture the special moods evoked by each poem.

At this point the authors, having agreed to the possibility of a collaboration, studied the poetry individually, reconvening later to exchange ideas on the project's potential. The following improvisational session, in which the authors experimented with various musical ideas and movement phrases, proved to be a harmonious way to work out compromises in the creative process. Thus they were able to commit themselves to biweekly meetings five months before the premiere of the work to assure that they shared a

"All My Grandmothers Could Sing"—combining dance, poetry, and music—provided a unique opportunity to include older people in a formal dance performance.

Collaborative efforts created new understandings of other arts and other generations.

common vision for each poem, that the music suggested movement conducive to dance, and to assure that the tempos and timings were possible for the dancers. Subsequent sessions enhanced the spirit of collaboration between the choreographer and composer. Planning and agreeing upon methods of work in advance prevented last minute dance and score alterations which often take place during the stress of the final rehearsal week.

FUNDING

As the project began to unfold, it became apparent that funding would need to be addressed. Since "The Moving Company" operates on a modest budget, funding was sought from several sources within the university, and from the Omaha community and the state. Funding was granted from the University Committee on Research for a videographer, a music copyist, a photographer, a costume construction supervisor, and a scenic crew member. The Committee also financed costume fabric, music copying supplies, fine arts press printing supplies, scenic construction materials, and production expenses for a professional sound recording of the musical score.

Services ranging from secretarial support to faculty involvement came from the School of Health, Physical Education and Recreation; Department of Music; Department of Dramatic Arts; University Television, and the Fine Arts Press. The College of Education and the College of Fine Arts supported honoraria for the performing musicians and UNO's Gerontology Program assisted with the videotaping. The Nebraska Arts Council awarded a mini-grant to fund the composer's work.

The project's patchwork funding called for a mound of paperwork by the choreographer and composer. The process, however frustrating, promoted the project by bringing it to the attention of more people. These efforts uncovered additional ideas, in-kind services, and other avenues of financial support.

INTERGENERATIONAL PERFORMERS

Although American society does not hold high expectations for the older performer, three generations of performers ranging in age from 18 to 83 years translated their experience and the wisdom of the aged into a vibrant, creative work.

Choreography for the concert stage, traditionally designed to exhibit professionally trained dancers, should not be limited to the few elite performers. The creative and expressive powers of modern dance can provide an environment through which people of all ages can probe memories and present feelings. As Missinne and Lorenzen (1982) have observed, although older people suffer decreasing strength, energy level, and sensory power, they bring the gift of accumulated experience and knowledge of the world and of themselves to a work of art. "Potentially, they have the most to say about what it means to be human." While older people may engage in recreational folk, social, square, or ballroom dance, only a few programs include them in a formal performance.

Observers have noted that choreographers and audiences giving unprecedented emphasis to the competitive aspect of dance, are demanding more technical virtuosity from performers. The focus on the dancer as a technician reflects a narrow view of dance art and affords to only a few the privilege of performing. "All My Grandmothers Could Sing" took a broader view of dance. It attempted to discover the technical as well as expressive movement potential of the older dancer and to develop choreography that did not compromise the art, but rather expanded the scope of performance. By choreographic design, this project used gestures and natural movements of older adult performers as a basis for parts of the choreographic structure and development.

The intergenerational choreography provided both the performers and the audience an opportunity to view one another as individuals, rather than in age-defined categories of "under 30" or "over 65." It created an environment suitable for observing, discovering, and appreciating the special contributions of each age to the project.

VIDEOTAPE PRODUCTION

As planning for "All My Grandmothers Could Sing" progressed, the videographer began to attend rehearsals and to design the videotape which was shot during the final rehearsal week. The special qualities of the video—close-ups, juxtapositions of images, and slow motion—enabled the videographer to experiment with a new perspective on the dance. Follow shots, posterization, and other video digital effects were integrated into the final editing.

To prepare for the video production, the composer conducted a recording at a professional studio with the flutist, clarinetist, harpist, and pianist. This tape provided not only the soundtrack for the videotape but also an accurate musical score at technical rehearsals until musicians were incorporated into the work.

Because the budget permitted only two rehearsals with the musicians, the dancers and musicians did not perform together until the final dress rehearsal. Fortunately the dancers had to adjust only to minor tempo alterations.

Often dancers do not have the luxury of working in finished costumes and with a completed set before technical rehearsals. Advance planning minimized these last-minute complications, as the costume designer and the scenic and lighting designer had spent time with the choreographer during the conceptual stages of the work. The poetry also was inserted during this technical week. The transitions from poetry to dance to poetry throughout the work were critical to keep the piece connected and flowing. A distinguished area actress from the Omaha Community Playhouse, with fifty years of acting experience, incorporated the poetry easily into the total work.

LEARNING COLLABORATIVELY

The authors' experience with other artistic projects taught them that creators of art are not necessarily the most objective evaluators of their own efforts. Thus they were persuaded that outside evaluators should be secured to analyze the overall artistic merit of the project. But just as the creators of the art work are not always reliable critics, neither are friends and colleagues. The choreographer and composer therefore asked representatives from the arts community to evaluate the concert performance of "All My Grandmothers Could Sing." The critics used adjudication criteria forms adapted from one developed by the Educational Testing Service and used by the dance component of the National Arts Award in 1980.

On a 1 to 5 scale (5 is highest achievement), the panel gave the production 4.75. They agreed that the many facets of the production came together as a single artistic statement. They suggested further "tightening," and some of their ideas were incorporated in the videotape editing and postproduction.

Over 600 people viewed "The Moving Company" performances and about 250 saw the videotape at the Senior Citizens' Celebration Days. Broadcast twice on "Omaha Weekly," a magazine show on the university's educational channel, and cablecast three times during the summer and fall of 1985 on the local cable channel, the tape helped increase the number of individuals able to experience "All My Grandmothers Could Sing" to an estimated 30,000. In a metropolitan area of under 500,000, an audience of 30,000 is significant for an artistic event such as this.

Performers indicated that "All My Grandmothers Could Sing," a success on another dimension, brought together 30 individuals, many of whom did not know one another. This endeavor stimulated a deeper understanding of other disciplines and a respect for the older performer.

The meetings, time, funding, and frustrations all take a heavy toll in such an undertaking, but the benefits of throwing oneself into areas previously not visited is rewarding and enriching. Both the intergenerational and interdisciplinary aspects of the experience enable one not only to develop new understandings of other arts and other generations, but to gain new insights into self and art.

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22. DANCE IN A COLLEGE TELEVISION STUDIO

Nelson D. Neal

Choreographing, producing, and directing dance in a college or university television studio is quite different from a "normal" college dance concert or from the elaborate "Dance In America" productions aired on PBS. A few of the problems that may arise and their resolutions are examined here to help the choreographer who wants to take on the challenge of a production in a college television studio.

INTERPRETING DANCE FOR TELEVISION

The choreographer and the television director must arrive at a performance interpretation of the selected dance or dances. Who chooses the interpretation? Do both parties contribute equally to these decisions, or are there conditions where one party supersedes? The interpretation determines such things as how many dancers will be on camera at any given time; when a group or a soloist will be on camera; when the action calls for closeups or long shots; and when the action should be viewed from the sides rather than straight from the front.

In the theater these points are less important because the audience is stationary and sees the dance from only one angle. Also, the audience can look at any or all parts of the dance, even if three different things are happening at the same time. When watching dance on television the audience may only view that part of the dance that the camera is showing. If the television director can have some knowledge of the dance and if he can be exposed to some of the rehearsals before the group comes to the television studio, the interpretation of the dance will be somewhat easier.

When deciding which dancers should be on camera, the choreographer will know who carries the action or conveys the essence of the dance and should make the necessary decisions so the dance flows smoothly. The television director will know which methods to use, closeups, shots from the side, or long shots and those aspects that will best keep the viewer's attention. Both choreographer and director should know something of the other's profession so they can work together with a better understanding for the total production.

THE ROLE OF THE CAMERA

Another question regarding interpretation is the role of the camera. Is the camera to be a participant in the dance, or a mere recorder of events? If the latter is the case then the camera(s) will probably be stationary and only the head of the camera will move, pan, to follow the action. Unless the dance is a solo, the shots will mostly be long shots to cover all of the action that takes place throughout the production. This may cause the dance to lose its appeal as a stage piece and some of its three-dimensionality when viewed on the television screen.

If the camera is used to its full potential, it can merge with the dance, not for special effects, but to keep the dance as alive on the television screen as it would have been on the stage. For example, when a dancer leaps across the procenium stage, the audience can easily see the height he/she attains in relation to the other dancers, props, or curtains. To enhance these leaps on television the camera should view the dancer from below stage level to give the necessary illusion of leaping high (Figure 1A). A camera shot from above the stage allows more stage area to be seen but any aerial movements will look flat (Figure 1B). Unfortunately most college television studios do not have a pit, like an orchestra pit, in which to set the cameras. The next best thing is to pedestal down and lower the camera. By viewing the dancer at eye level any aerial movements will look better than they would if viewed from above.

SIMULATING THE TELEVISION STUDIO

The amount of space for dancing is another problem. Many college dance companies practice in studios that are smaller than their performance areas. Choreographers and dancers have become accustomed to dancing to the wall knowing they must be prepared to

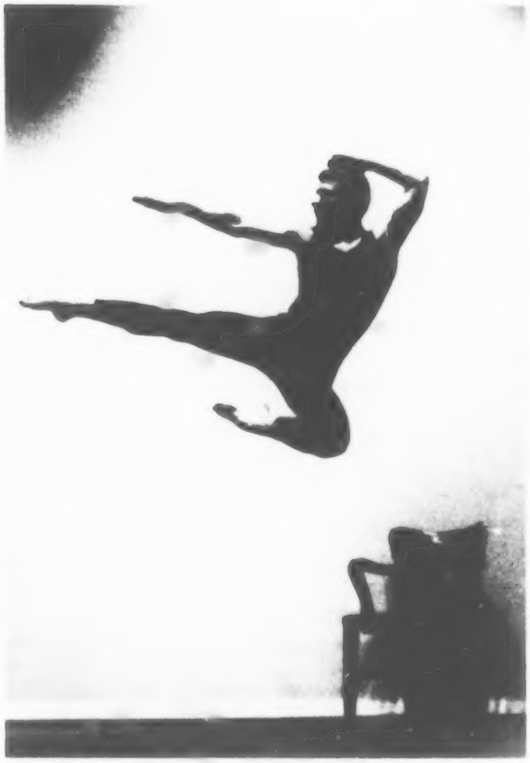

Figure 1A. A camera angle from below stage level gives the illusion of great height while the dancer leaps across the stage.

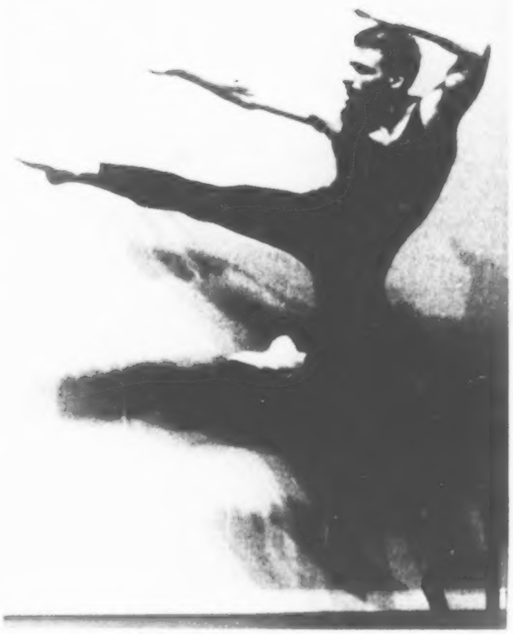

Figure 1B. A camera angle from above stage level makes any aerial movement look flat or low.

fill the concert stage. The opposite is true when preparing for a television production; the space will probably be smaller than the dance studio. To prepare for this smaller space, secure the measurements of the television studio and figure how much space each camera will need for its movement when viewing the dance (Figure 2). Mark off the same space in the dance studio and the positions of the cameras so chairs or other objects may be placed in those positions. This will help prepare the dancers for the production space and they will feel more comfortable when they dance in the television studio.

Be sure the dancers understand that the lines show not only where the walls are but the camera's field of view. The camera's field of view is in the shape of a triangle with the point at the lens of the camera and the base farthest away from the camera (Figure 3). This is exactly opposite of the proscenium stage where the widest area is downstage and the narrowest is upstage. Dancers must keep their arms, bodies, and heads, as well as their feet, inside the lines or the camera will only view part of their body.[1]

Dancers also need to know that if the television crew says move right or left they are referring to the camera's right or left, not the dancer's. This is a minor point but it makes a big difference on camera if the dancer moves the wrong way and ends up out of the picture.

With a limited amount of space the dancers may have to minimize some portions of the dance. Leaps may have to be shorter and lower and movements that carry the dancer across the stage may have to move along the diagonal. If the dance called for 14 dancers and the space dictates 12 dancers the choreographer will need to make some changes, especially if the dance is being reconstructed for television, rather than a new piece specifically choreographed for television.

The choreographer may find that just as the number of dancers had to be decreased the dance may have to be scaled down for the small television studio. One large circle may have to be two smaller circles, or one long line may have to be two or three short lines. Hopefully the choreographic form will not have to be altered. The choreographer need not worry about the dance appearing small, scaled down, or minimal because of the nature of television. On television even

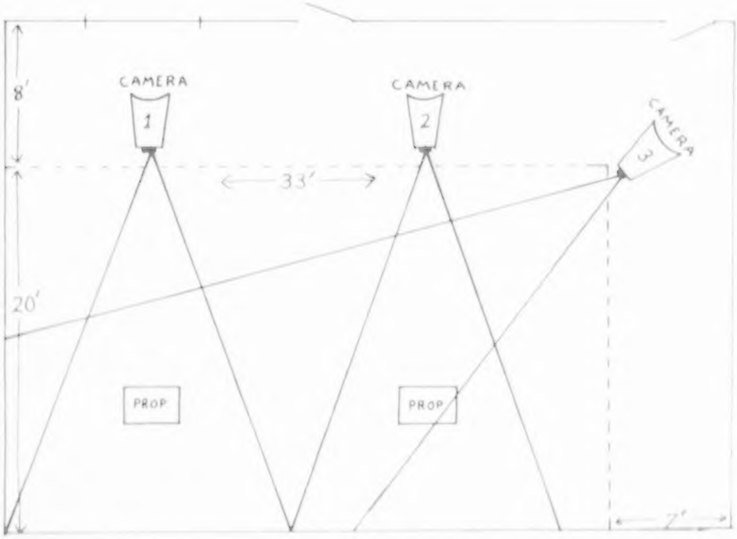

Figure 2. The television studio space here would be marked off in the dance studio. The area inside the dotted line is the dance space, with the positions of the props marked. The V shaped lines coming from the cameras illustrate the camera's field of view.

APPROX 20'
APPROX 15'

Figure 3. A camera with a zoom lens range of 10:1 can cover an area 15 feet wide from a distance of 20 feet. Downstage would be nearest the camera where the space is narrow. This is just the opposite on a proscenium stage where the downstage area is wide. (Taken from Television Production Handbook, *Herbert Zettl, 1976.)*

the smallest movements and gestures can seem large because of the zoom lenses on the cameras.

The camera will also pick up all traces of self-conscious movement, the head shaking or a hand pushing the hair out of the eyes, that are not planned or choreographed.[2] These movements that may not show up on the stage will be captured by the camera for all the viewers to see.

There will most likely be a monitor in the studio, and the dancers will be able to see themselves during the performance. The dancers must learn not to move their eyes toward the monitor during production, because the camera will pick this small movement up.

If props are used they will take up some of the dance space and, therefore, should be kept small. The camera optics will make the props appear large.

CHOOSING DANCE COSTUMES

The costumes for the dance should be chosen carefully. The colors, if there are more than one, of each costume should not have too much contrast. If a costume is half black and half white the contrast between these two colors is so great that the camera will not be able to keep a clear image. The reason for this is due to the amount of light reflected by the different colors. Try to choose colors that blend together rather than those that clash or contrast too heavily. The lighting technician or the director can advise on the color contrast ratio so this problem may be avoided.

REHEARSAL TIME

The amount of time the dancers can spend in the television studio for rehearsal and production will be limited. Your company probably has a set rehearsal time but the college television studio may not be available at the same hour. Many college dance companies have evening rehearsals, but the people who run the college television studio, the electricians and technicians, are probably nine to five workers who would have to be paid extra for late night rehearsals, if they can come at all. You may find that 45 minutes here and 30 minutes there is the best you can do.

Rehearsal and production time become extremely valuable in the studio. It will help if the lighting can be set before the dancers come so only minor adjustments would have to be made prior to the videotaping of the production. Bear in mind that special lighting effects may not work in the college studio. If the light level is not bright enough for the camera to pick up a clear image, the lines of the dancers's body will not be sharp and the dance will not look good no matter how well it is danced. You can now understand why the rehearsal in the dance studio simulating the television studio space and camera positions is so important.

To save time have the camera crew, who will probably be students from a television production class, come to your rehearsals so they can become familiar with the dance or dances. This allows the crew an opportunity to prepare to follow the action with the camera. It is difficult enough for a nonprofessional camera crew to follow quick movements they are familiar with, let alone something they have never seen before. To aid the student camera crew at your rehearsal cut a hole in a piece of paper so they can view the dance as they would see it on the camera viewfinder. After the television director and the choreographer have figured out a preliminary script, telling which camera is on at what time, they should give this information to each camera operator to study. This will give the crew a better feel for the flow of the dance and their role in the production.

Since the camera crew can concentrate on their shots, the director and the choreographer have more time to spend with the technical director, the person who works the console that switches shots from one camera to another. The technical director, a major or graduate student in television, can only practice the switching techniques in the television control room. Any changes that the director or choreographer feels need to be made in the switching techniques can be tried during subsequent videotapings. All of this allows for more efficient use of time while the dancers are in the television studio. Anything that can be done to reduce the studio rehearsal time will allow more time to videotape the production and get the best possible results.

PREPARING FOR THE UNEXPECTED

There are some problems that catch you unprepared. For example, the production crew has practiced with three cameras for the dance but a few days before the production one camera breaks down and can not be repaired. Many camera shots will have to be changed before the dance can be videotaped. Where there were three cameras with minimal movement there will be two cameras that have to be moved frequently (Figure 4). The script must be rewritten so the televison director can tell the technical director the new order for switching cameras. Because of the careful preplanning the productions will still be a success. This or any unexpected problem that may arise is a good learning experience for the students of the television class as well as the dancers and the choreographer.

A lot of work is involved in any dance production but because of the technical equipment involved in a television production more preparation time is necessary. The more time the choreographer and dancers have to become familiar with the workings of television and the television crew has to become familiar with the dance, the better the chances are for successful rehearsals and productions in the college television studio.

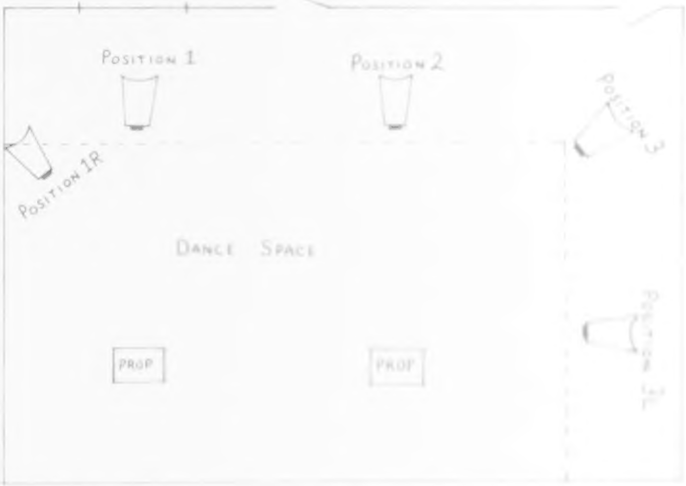

Figure 4. The different camera positions that might be used for a production are illustrated here. With only two cameras working, one camera would have to cover positions 1R, 1, and 2 while the other camera would have to cover positions 2, 3, and 3L. Note that R and L refer to the right and left of the camera, not the dancer.

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[1] Grossman, Peter V., "Talking with Merce Cunningham About Video." *Dance Scope*, Vol 13, No. 2 & 3. 1979, p. 58.

[2] Neal, Nelson D., "Early Televison Dance," *Dance Scope*, Vol 13, No. 2 & 3. 1979, p. 53.

Photo by Bernard Lopez

The education of the audience is a vital factor in the development of goals for dance. Aesthetic awareness and skilled viewing can be taught, so that instead of adopting someone else's impression of a dance concert, the individual can perceive, analyze, and evaluate performance and thus experience an active interaction with the art form.

SECTION VI

PATHWAYS FOR PERCEIVING, EXAMINING, AND EXPRESSING: ANALYSIS AND CRITICISM

Audiences often have difficulty finding an entrance point from which an understanding and appreciation for dance can proceed. This perennial dilemma still captures the attention of dance educators. Focusing on the central issues of viewing the dance performance, we have come to understand that aesthetic awareness and skilled viewing can be taught. Instead of adopting some one else's impression of the dance, sequential experiences in perceiving, analyzing, and evaluating support an active, individual interaction with the art form.

The need to participate fully in the art experience, involving one's ability to think critically, is the decisive issue addressed by these authors. Understanding the aesthetic premises for a dance involves the separation of the choreography from its interpretation by a company or a dancer, which makes possible the identification of important features of style within the work and within the genre of dance. The content of the dance is differentiated from the formal properties of composition. This form of critical thinking empowers the audience member to see vividly, analyze perceptively, understand personally, and appreciate openly.

These writers have illuminated the relevant domains of perception that the audience member experiences. Thus is emphasized how the audience comes to learn how to identify experience as a personal interaction with life, for perception involves interaction with past knowledge. The analysis of aesthetic experience culminates in a process of valuing. It is at this point that the trained viewer, the critic, steps into the picture. Understanding the role of the critic in the impress of the dance on the mind, the building of lasting images, is an important layer in the total dance experience. Of ultimate concern is the enrichment of the audience's experiences in dance.

It is this concern which marks a turning point during this era of writing, one that acknowledged and embraced the education of the audience as a vital factor in the development of goals for dance. Focused directly upon the dance work as a movement text, with the dance work as the product of a choreographic investigation, writers addressed this topic from various vantage points. Each of the authors in this collection transcended philosophical discussion, pointing toward a practical interchange of the principles applicable to all levels of dance education.

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23. A DEFINITION OF DANCE CRITICISM

Suzanne Shelton

Dance criticism is a misunderstood art. Everyone has a version of what a dance critic should be: publicist, cheerleader, litterateur, adviser, consumer guide. Everyone has his own favorite myth: dance critics are frustrated dancers; dance critics are power brokers; dance critics are parasites on the dance community. Even dance critics misunderstand themselves. Theirs is a profession in search of an identity, an art form that is constantly redefining itself.

Any definition of dance criticism must begin with its hybrid nature. Fundamentally, dance criticism is a blend of perception, analysis, and expression. It requires equal parts seeing, understanding, and communicating. Above all, it is a participatory art in which the seer interacts with the seen.

An essential requirement for dance criticism is an acute and lively eye. Visual perception is a skill developed over time. Dance critics must work to hone their perceiving eye, learning to distinguish minute gradations in weight, and subtle shifts in space, time, and dynamics. Critics must develop a visual memory and accurate observation, important tools in an art form as ephemeral as dance. Deborah Jowitt, a noted critic and teacher, sometimes asks her students to minutely observe and recount a particular movement episode or to maintain a daily diary of recorded perceptions. She has been known to ask a group of critics simply to write a detailed description of the room in which they are meeting, relishing the widely varied results which always demonstrate that perception, even of the same object, is essentially subjective. This subjectivity of perception is dance criticism's strength. The finest practitioners of the art invite the reader into their own perceptual processes. The reader enjoys the interplay of dance movement and the critical mind. The richer the movement and the livelier the recording mind, the more stimulating the dance criticism is apt to be.

In addition to keen perception, a second requirement for dance criticism is analytical skill. A dance critic's subject is movement; he or she must know of what movement is made. Each critic finds or fashions his or her own analytical apparatus. For example, Marcia B. Siegel, a distinguished dance writer, has been trained in the Effort/Shape system of movement analysis. Because she can identify minute gradations of force, subdivisions of time, and the mutable properties of space, she can pinpoint exactly what happens in a movement sequence. Other critics rely on a knowledge of particular dance techniques, kinesiology, or other movement theories, but some grasp of the component parts of the movement is essential.

Putting analytical skills to work, a critic learns to separate the components of a dance experience. For example, through familiarity with a given work of choreography, a critic can appreciate the ways in which individual performance alter a dance. A classical ballet such as *Swan Lake* can be perceived as a roomy house through which a dancer moves, adding personal touches, sometimes even rearranging the furniture. The "house" more or less remains the same, though any renovation sparks reams of critical comment. In the case of contemporary dance, the analytical ground shifts. Most contemporary dance emphasizes process over product, and the critic may be required to evaluate a constantly changing quantity, both in terms of choreography and performance. The critic must be ready to meet each dance on its own terms and to apply analytical skills fairly and intelligently.

In many ways, the analytical skills required of a dance critic are analogous to those of an anthropologist. Each dance encounter is a foray into a distinct world with its own language, customs, and logic. And like anthropologists, dance critics must be aware that they are yet another element in the dance event. In other words, they must watch themselves watching the dance. For example, as a critic watches the ballet *Giselle,* he or she must try to perceive and analyze what is happening onstage, what is the story at work, how is it being expressed, what movement clues provide information. Groping from perception to analysis, critics must also monitor their biases and perceptions. Is the critic unconvinced of Giselle's sincerity because twentieth century eyes simply cannot compute a woman fleeing a man, yet leaving a hand trailing behind for him to grasp? Biases are usually even subtler, and the critic's job is to recognize, but not necessarily remove, them. In this way, dance criticism is as much an act of self-discovery as it is a dance discovery.

Once a dance critic has sharpened his or her perceptual and analytical skills, he or she must then be able to communicate, usually through writing. A good writer is not necessarily a good dance writer. The skills required include a keen sense of rhythm, a rich vocabulary of action words, a knowledge of technical language tempered by judgment, and the ability to translate a four-dimensional art form into linear prose. Dry, stilted, or leaden prose addressed to dance seems a contradiction in terms. Among the most talented communicators in the profession are Laura Shapiro, who manages to maintain the bright stylistic veneer favored by *Newsweek* while orchestrating a deep and rich confluence of thinking underneath; Deborah Jowitt, whose warm and expansive writing in *The Village Voice* contains the most accurate movement description found; Arlene Croce of *The New Yorker*, whose pristine castles of prose are as fascinating as the subjects they address; Marcia B. Siegel, who writes clearly, with subtlety and style while probing the truth of an issue; Joan Ross Acocella, who has brainpower to spare and leads her *Dancemagazine* reader through a gay and witty romp.

The practice of dance criticism is never as neat as its theories. The pressures are real, the issues sometimes clouded, the decisions difficult to make. One key decision critics must make is to whom or for whom they are writing. Some critics aspire to serve as a second pair of eyes for their readers. Others want to serve the dance community. Still others (and these are often found in daily newspapers) see themselves as consumer guides, there to advise readers how to spend their entertainment dollar. Yet others envision themselves as power brokers, promoting this or that career or company, influencing institutional policies, appending themselves to the economic apparatus surrounding the arts.

Theories about dance criticism also pale when working conditions are less than ideal. Today most American dance critics are underpaid, overedited, and underemployed. An extra burden is borne by those critics who work in areas where dance events are few and frequently mediocre; it is difficult to sharpen one's skills on a scarce or shoddy product.

In spite of the difficulties, dance criticism is defining itself as a profession and an art. American critics, mindful of dance criticism tradition fostered by such writers as John Martin and Edwin Denby, joined in the early 1970s to found a national Dance Critics Association which offers important opportunities for dance critic education. Anthologies of writing by American dance critics have been published. A few American universities now offer dance criticism in their curricula.

Why, one might ask, does anyone want to see dance filtered through another mind? In other words, are dance critics really necessary? The answer is an eye more skilled and a mind more fertile can be capable of prolonging the moment of dance for the enjoyment and enlightenment of others.

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24. AN AESTHETIC FRAMEWORK FOR DANCE

Chrystelle Trump Bond

Although there are exceptions, in general dancers, choreographers, teachers and dance critics are knowledgeable in applied dance and dance theory, and aestheticians are knowledgeable in aesthetic theory. One group does not speak the language of the other and vice versa, resulting in less than desirable communication between these vital sections of the dance community. This article is based on the premise that a blend of knowledge in dance and aesthetic theory is not only desirable but essential to the effectiveness of dancers, teachers, choreographers, critics, and aestheticians.

A second premise is that a knowledge of aesthetic concepts and an application of these concepts to processes of perception, analysis, and evaluation of a dance performance, should be placed within a historical and cultural context. As seen within this context, the evolution of dance aesthetics provides evidence for aesthetic differences between a variety of dance styles.

THE AESTHETIC EXPERIENCE

The aesthetic experience of watching a dance performance is a two-phase process. The first phase is internal—observing how the dancers make body shapes while carving rhythmic and spatial patterns on the floor in group relationships with other dancers. It is thrilling to see the structure and the function of the dance unfold as the dancers bring the work to life. By being open to the movement experience, and looking at and responding to the movement, the dance can be experienced kinesthetically, visually, emotionally, and aurally.

The second phase is external—the inner experience of the observer is analyzed, translated, and verbalized into an articulated aesthetic framework. Aesthetic concepts provide tools to perceive the movement, analyze what actually happened, communicate the response, and organize the details by which value judgments of the performance can be made.

What is an aesthetic experience? According to the late John Martin, former dance critic of *The New York Times,* an aesthetic experience is when the art work "does something to you" (Rothschild, 1968, p. 40). It was his contention that an aesthetic experience usually is associated with perceiving beauty. Martin's definition of beauty is, "Beauty is something that happens in you when your requirements of form have been satisfied" (Rothschild, 1968, p. 39).

Can all dance be perceived in the same way? Can aesthetic criteria be appropriate for ballet, modern dance, and jazz? According to Selma Jeanne Cohen,

> . . . thinking that all dance can be perceived in the same way, that standards of right and wrong are identical for all dances, even when their utterly distinctive styles should warn the observer that similarly distinctive criteria may be in order. Because such a straitjacket approach tends to lead to the dismissal of whatever does not fit the predetermined formula, it closes the eyes to many delights (Cohen, 1982, pp. vii–viii).

This dismissal can be exemplified by the ballet dancer turning her nose up at work of Martha Graham, or a Graham disciple calling all ballet elitist and decadent.

FORM AND CONTENT

The following definitions of aesthetic concepts and aesthetic criteria can be used to form rational value judgments:

Dance is human movement which is designed in time, space, and quality of motion. The medium and substance of dance is movement. The artistic instrument of dance is the human body.

Dance is a fine art when the primary function of dance is for the theatrical entertainment and/or benefit of an audience. Dance is a folk art when the primary function of dance is for self-entertainment and/or benefit of the performer. The folk art of dance and the fine art of dance are extreme points along a continuum including dance events that are combinations of entertainment and benefits for both performer and audience in varying degrees. Throughout the historical and cultural development of dance, there appears to be an on-going revitalizing exchange between the folk art of dance and the fine art of dance.

The form of dance is the structure of the dance—the house in which the dance lives. Form is the external structure which organizes the dance. Some examples are: the three-part form, ABA; the multiple rondo form, ABACAD + coda; the narrative form which takes its organization from the development of characterization and dramatic plot; or the dance suite form which combines and contrasts two or more similar but different dances which work organically as a compound unit.

The form of dance is determined by the function of the dance as deemed by the choreographer's approach. The function of dance is its raison d'etre. Based on the premise emotion evokes motion and motion evokes emotion, the choreographer may select to approach the dance emphasizing primarily the emotional/character/dramatic content. Or the choreographer may select to emphasize primarily the motion-pure movement content.

Regardless of which emphasis the choreographer selects to use, there will always be a blend of the emotional and the pure movement design because of the very nature of dance. With the human body as the artistic instrument, there will always be emotional overtones even in the most conscientious attempt for pure movement design. And vice versa, in the most conscientious attempt to do only emotional content, the artistic instrument will always be creating designs in a three-dimensional medium of time, space, and quality of motion.

Form follows function is an underlying aesthetic principle of the definitions stated above. Form also includes the internal structure of the dance, which can include the general ways a choreographer chooses to organize his or her (1) movement materials (theme, manipulation, development), (2) variations of the movement materials, and (3) abstraction of gesture and/or natural human movement stripping it down to its basic ingredients. There are other ways of organizing, such as task orientations as used by post-modern dancers, and chance methods as exemplified in some of Merce Cunningham's works. Cunningham and the post-moderns rebelled against theme, abstraction, manipulation, and development as the only ways of organizing structures. They also rebelled against functions and content for dance used by artists Martha Graham and Doris Humphrey (among others), resulting in the creation of a new aesthetic.

Through the process of abstraction one can achieve symbolism and meaning through gestures, rituals, archetypical characters, and myths. Abstraction plays a part of the creative process in which a choreographer improvises with natural gestures and locomotive patterns used in everyday life—the signs of character, feelings, and emotions in the real world. Then, by abstraction or alterations of movement, the choreographer gives the everyday movement a more perceivable shape in space, time, and quality. By the very act of distortion, elongation, condensation, and expansion the movements can be enhanced, intensified, and stylized. Abstraction transforms pedestrian movement into symbolic movement creating an aesthetic illusion. The abstracted movement, transformed into an aesthetic object, is based in reality, but belongs in the nonreal world of illusion on the theatrical stage.

Content is defined as the subject matter and meaning of the dance. One dance can have the content of movement design for the sake of movement—there being no meaning beyond the movement itself; it is meant to be enjoyed for its own sake without a story line. Another dance can have the content of a certain mood and/or emotion with a character expressing attitudes and feelings as a dramatic plot unfolds.

STYLE

Style refers to the personal treatment of form as manifested in the dancer's style, the choreographer's style, the ethnic/national style, and in the stylization such as the ballet, jazz, or modern dance. The aesthetic concept of style is based on the premise suggested by Cohen that there should be distinctive criteria for distinctive styles to avoid the straitjacket approach. Application of an aesthetic criteria to a dance performance also necessitates being knowledgeable of aesthetic differences between a variety of dance styles within a historical, cultural context.

For example, classical ballet reflects cultural values of western Europe between the sixteenth and nineteenth centuries. The roots of ballet were formulated in court dances of the Renaissance and Romantic ballet reflected the impact Romanticism had on dance and other arts in the nineteenth century. By contrast, the American modern dance reflects American cultural values during the twentieth century.

The aesthetic beauty of classical ballet, with its set code of steps, set rules of execution, pointe shoes, lightness, denial of gravity, and regal elegance, are manifestations of the lifestyles of kings and queens in European monarchies from the Renaissance through Romantic periods. During the Renaissance in Europe, there was a rebirth of interest in the classical arts of ancient Greece during its golden age in fifth century B.C. Classical ballet developed out of the Apollonian aesthetic concepts laid down by the ancient Greeks, such as balance, proportion, harmony, control, repose, symmetry, order, restraint, and perfection of technique. All of these became aesthetic values—what was considered beautiful and desirable by the aristocracy and royalty living during the Renaissance. These aesthetic values, which paralleled social, economic, and political values of the time, developed into a set code of steps and rules of deportment appropriate for the desirable lifestyle at that time.

These codes developed into an aesthetic tradition which evolved during the Baroque and Romantic periods. These aesthetic values became the foundation for the development of the classical ballet training based on a tradition which stressed regal elegance, grand carriage, absolute control of the body, perfection of skill, symmetrical balance and the idealization of the human body. The desire to deny gravity and fly through space was aided by the invention of the pointe shoe which occurred when Romanticism had an impact on ballet during the nineteenth century. This new style demanded an artistic instrument of a superhuman body with long torso, legs, neck, and arms, which enhanced and displayed to best advantage the long classic ballet line. This Apollonian aesthetic demanded a certain body type that could render a classical ballet style clearly and beautifully; one which could deny gravity and the body's weight; one which could deny the stress, strain, and sweat of reality. The aesthetic of ballet, therefore, is based on the illusion of an extraordinary body that moves elegantly in most unnatural ways with perfect skill and extreme ease.

THE FLUIDITY OF AESTHETIC CONCEPTS

Style, form, and content of art change as culture changes. At the beginning of the twentieth century, automobiles, airplanes, telephones, electricity, radios, motion pictures, the women's movement, and other social and technological changes in America reflected a changing American lifestyle and culture. New aesthetic, social, political, and economic values became part of American culture as Americans coped with life in the fast changing world. Modern dance developed in America in rebellion against the imported classical ballet style from Europe. European classical ballet did not meet the expressive needs of the American people who were living through the drastic changes from World War I to World War II. A similar rebellion occurred in Germany resulting in the development of German modern dance.

Isadora Duncan, Ruth St. Denis, Ted Shawn, Martha Graham, Doris Humphrey, and Charles Weidman were some of the trail blazers who created an alternative to ballet that could meet the new anxieties, lifestyles, and expressive needs of Americans. These dance pioneers threw away the ballet tutus,

Photo by R. Rowley

Modern dance meets the new anxieties, lifestyles, and expressive needs of twentieth-century Americans. It frees the bodies, spirits, and minds of the dancers and makes dance an affirmation of self and life. (Nikolais Dance Theatre)

The classical ballet grew out of the Renaissance courts and constitutes an aesthetic based on regal elegance, verticality, lightness, and Appolonian aesthetic concepts of symmetry, order, and harmony.

codified steps, the traditional classical line, and replaced the toe shoes with bare feet in order to get in touch with the ground and reality. They threw away the soft flowing lyricism of ballet and replaced it with tension filled twists and contractions of the torso. Angular percussive movement of the limbs and syncopated jagged rhythms of early modern dance better expressed the anxieties of contemporary life.

Modern dancers were more concerned with the emotion behind the steps than with the perfection of skill while doing the steps, as previously emphasized by ballet. Modern dancers gave into gravity showing the heaviness of the body weight. Modern dancers were not trying to show off perfection of skill and idealization of the human body, rather they were showing—on purpose—the imperfection of humankind. Modern dancers wanted to show the stress, strain, and sweat of their art and life. Their dance style was based on realities of life which made it new and relevant to contemporary life. There was no fixed order as previously prescribed in ballet choreography of the nineteenth century. Each modern dance choreographer was free to create in his or her own individual style dictated by the emotion from within the self.

There was a new aesthetic, a new sense of beauty found in what was formerly considered ugly. Modern dance was gutsy and grounded in reality. Early modern dance was about things in the life of real people who worked for a living rather than based on courtly airs of the Renaissance, or court politics of the Baroque, or enchanted swans of the Romantic periods. Modern dancers based their works on the ideas of the dance rather than the exhibition of perfect technique. Modern dancers learned to dance from the inside out. They freed bodies, spirits, and minds in their new dance styles, which was for them an affirmation of self and life.

It is not a situation of ballet or modern dance being right or wrong, merely different aesthetic values which, in turn, creates a different sense of beauty. An individual may have a preference of one dance style over the other. This is appropriate because the inherent aesthetic values vary from style to style. Aesthetic differences between classical ballet and modern dance must be considered when observing a dance performance, so that the appropriate aesthetic criteria can be applied when evaluating the respective dance style. Obviously, in 1987, there are many aesthetic variations within the ballet and modern styles which both have evolved into complex mutations by highly individual choreographic approaches by individual artists. The contemporary ballets choreographed by the late George Balanchine, Eliot Feld, Arthur Mitchell, Robert Joffrey, and Peter Martins and the modern works by Twyla Tharp, Alvin Ailey, and Paul Taylor all have their own individual aesthetic values as manifested in their respective works.

AESTHETIC VALUES

A working knowledge of the aesthetic values of each choreographer as well as the aesthetic values inherent in a variety of dance styles is necessary when evaluating a dance performance. Criteria for evaluating a dance performance in terms of the choreographer, dancers, and artistic director should include questions such as the following:

Choreographer

1. What was the choreographer's approach? Was the approach clear, rational, and consistent?
2. What were the external organization and internal organization of the work?
3. Did the form follow the function of the dance?
4. What was the content of the work and what dance elements visualized the content of the work?
5. What was the choreographer's individual style and was the choreographer consistent in style?
6. Did the choreographer make a wise choice in casting the dancers in this work?
7. Were the movements, music, costumes, and dancers organically unified in content, form, and style?
8. Were there clear and rational relationships of the individual parts to the whole? Did one get lost in the choreographic journey? If so, when and why?
9. Did the choreographer use symbolism and abstraction? If so, give examples.
10. Place the choreographer within the context of folk/fine art and cultural values manifested in his or her work.

Dancer

1. Did the dancer perform with sufficient technical skills to bring the choreographic design to fulfillment?
2. Did the dancer perform with proficient musicality?
3. Did the dancer possess an appropriate artistic instrument for the choreographic style?
4. Did the dancer possess appropriate power of theatrical projection and stage presence?
5. Did the dancer's performance reflect love of the dance or love of self?

Artistic Director

1. Was the program well balanced in terms of choreographic approaches, contents, forms, and styles?
2. Was there a strong opening and closing work?
3. Was the program appropriate in length and content for the audience?
4. Was it a smooth running performance or were there frequent long delays and/or technical problems which marred the performance?

In summary, this aesthetic framework can be used as a language for analysis and rational value judgment of a dance performance. It can assist communication among all members of a dance community including the dancers, choreographers, teachers, critics, aestheticians, and members of the audience.

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25. LABAN ANALYSIS: SELECTED VIEWS ON DANCE ANALYSIS AND APPLICATION

James Penrod

Laban analysis is a theoretical and practical method for systematically analyzing and recording movement quantitatively and qualitatively. The method provides a framework from which to look objectively at movement and answer such questions as *who* is moving, *what* is the substance of the movement, *where* in space, *when* in time, and *why* in perceived meaning and context. Laban's analytical theories and applications have been expanded since the concepts were first introduced by choreographer and teacher Rudolf von Laban (1879–1958) and they have been further developed by specialists in many fields. The Laban system's value to dance theory and literature has been established and now, not unlike music, the art of dance has its own language to document and analyze not only dance works, but any human movement. The system's selected application in diverse fields of research attests to its viability as a universal system of movement analysis (Bartenieff, Davis, Paulay, 1970).

Laban believed that the artist had an innate ability for movement observation that needed to be cultivated and refined in order to enhance the artistic performance. Also, he believed that the artist needed to learn from the scientist how to bring systematic order to this innate visionary awareness. Both methods of observation were essential to understand the significance of movement and its logical order.

Laban believed that movement behavior could be systematically studied through observation of such significant actions as facial or body gestures, body carriage, stance, walking, sitting, and so forth and that these movement behavior manifestations have a common origin from internal strivings as well as from external utilitarian necessities of certain occupations, rituals, aesthetic creeds, or from movement preferences of a particular culture or epoch. Knowledge of these origins could indicate a movement style for the individual, a period, or a culture. Whether or not the purpose of movement facilitates everyday utilitarian ends or serves as artistic expression, the elements and roots of movement are the same. One goal of the artist is to order the basic elements of movement rhythmically and sequentially to convey the inner strivings that are inexpressible except through the medium of movement and to use the movement elements to create a symbolic movement language (Laban, 1971).

The Laban system provides a method to observe the dance elements and to systematically examine dance critically and aesthetically, as craft and art. From the ongoing stream of motion, the basic elements of gesture, space, time, energy, and movement expression can be discerned. The system's theories can be applied to a single dancer or a group of dancers.

LABAN ANALYSIS SYSTEM

Laban analysis has three components: *Labanotation, Effort/Shape,* and *Choreutics.* Basically, *Labanotation* provides a quantitative method to identify and precisely specify the movement happening as a person moves. The system uses a three-line staff that divides the body into the left and right halves. Symbols based on a rectangular shape are modified to indicate the duration of a movement, the direction, the level of a movement and, by their placement on the staff, the part of the body moving. Regular ticks or lines on the staff mark off the counts and measures for recording the rhythms of the dance. Labanotation can be used to document what the mover is doing structurally in space and time (Hutchinson, 1970, pp. 20–45).

The second Laban analysis component, *Effort/Shape,* permits selective observation and analysis of how the mover is using energy and body adaptation to space. Effort observation leads toward the discernment of recognizable energy movement patterns as a person makes changes in the use of weight, time, body tensions, and focal attention to space. There are four factors to effort: weight, time, flow, and space. Each has two polarities or opposite extremes of movement quality that enables one to externally visualize the inner motivation for the movement. Weight expression may be perceived as light or strong; time is seen as sustained or sudden; flow is free or bound; and space is indirect or direct. Certain kinds of efforts have affinities with certain kinds of motions; for example, moving upward as in floating using light weight, sustained time, and indirect use of space.

The correlate of effort is shape, that is, how the body adapts or takes form as it moves through space. The three factors of shape are: (1) the three dimensional process-oriented shaping of the body as it molds, sculpts, or forms the space, (2) body oriented shape flow, where change in the relationship of the body parts takes place as the body moves outward from or inward toward the body center, and (3) directional shape change when the body links itself with the environment through arc-like and spoke-like movements (Dell, 1970).

The third Laban analysis component, *choreutics* (forms of movement), demonstrates the interdependence of movement, space, and dynamics and their unity with mind, body, and emotions. For Laban the images created by the discernible effort expressions (dynamics/quality) were the primary illusion of the dance with space, time, and motion as secondary illusions. The dancer's body could be visualized as surrounded by an imaginary personal sphere; that is, the space through which the dancer moves in natural "circuits or rings" that connect, like a scaffold, one zone of the kinesphere with another and based upon circular pathways most harmonious to the dancer's body structure. The relationship between the dynamics and the sphere creates dynamic stress. The visible spatial relationship between the dancer and the space shows the form of the movement and helps to distinguish the unfolding infinite chain of movement in a sort of trace-form through space.

Laban developed a series of movement scales that function in a similar manner to music scales. The scales show the harmonious and natural pathways the body follows in moving through space in an uninterrupted flux of motion in a natural succession of movement sequences (Laban, 1966).

THE DANCE SCORE

In the past, dance was ephemeral existing only in the performance and the impressions left behind in the memories of the choreographer, the performers, and the viewers. There was not a document left behind that represented the artwork itself as there is with a poem, a cathedral, or a symphonic score. Now the dance work can be documented through film, videotape, and dance scores which can be analyzed and reexperienced as a representation of the original artistic creation. Technology provides another means to objectively study the work as craft and art.

The Labanotated dance score serves a similar function as that of the music score. The dance score provides a detailed record of the structure of a work which can be analyzed apart from the performance of the work and can be used to accurately reconstruct the work for future performances.

It is relatively easy to learn the Laban system and to read the dance scores for information which would not be clear from viewing a videotape of a particular performance done by a cameraman, who may have selectively omitted bits of visual information that contribute to the whole concept. Similarly, in a live performance it is not usually possible to see the infinite details in the kaleidoscopic flow of the movement phrases performed by the dancers. Since people ordinarily focus on a central field, a viewer may only sense the peripheral movements and patterns taking place out of the central field of vision and miss the essentials that contribute to the whole.

The notated dance score is sort of a road map into the essence of the work in terms of time, space, motion, dynamics, and form. The choreographer structures *time* through motions that may vary from fast to slow, that are related to musical structure or are at times independent of music. In a similar fashion to reading a musical score, there is an indication of meter, a specific number of measures to a section, and a rhythmical pattern for the dance that may relate to the musical rhythm. As in music, dance tempi may be seen, for example, as adagio, allegro, or andante.

The choreographer structures *space* through motion. The floor plans show the movement pathways of the dancers as they enter, move around, and exit from the stage. The floor plans also show how each dancer's pathway relates to the other dancers' pathways. Each dancer's body and the groupings of the dancers create shapes in the space. The directional movements of the dancer define the three dimensions of space: vertical, horizontal, and sagital.

The choreographer creates a *dynamic* structure for the piece by movement choices that express a quality of motion/energy, such as restricted, free, urgent, leisurely, weighted, or focused.

The score shows the *form* of the work. Each simple phrase of movement is linked in a logical order with subsequent phrases that make a movement statement about an idea, a mood, or a state of mind. As in music, the form of the choreographic structure might be based on a theme, variations on a theme, and a restatement of the theme (i.e., the A-B-A form).

RAMIFICATIONS FOR DANCE AESTHETICS

Because Laban analysis is so precise and thorough in presenting the possibilities of the whole body and the individual body parts moving, it is an excellent resource to enhance the education of a dancer or choreographer. In education, students reading scores learn about music and dance rhythms, precision of spatial directions, choreographic form, interpretative expression, and historical dance styles.

The dancer or choreographer trained in the system develops a greater sensitivity to seeing the subtle nuances of any movement, and in the case of a dancer can more quickly assimilate the style and details in reproducing the movement as demonstrated by the choreographer or teacher. For instance, the dancer begins to look for such details as the exact level and point in space to which an arm may have moved, the degree of the rotation of the limb, the exact timing of the movement, the specific relationship of each part of the arm to the other parts, the shape of the arm and the kind of energy that produced the movement.

Young choreographers have models for their own choreography, and they can begin to discern the historical evolution of a particular genre and what elements are or are not present which suggest style. This in turn aids the choreographer to better critically evaluate his or her own choreography and recognize what is good in the choreography, where it can be improved, and various possibilities of how it might be altered to clearly reinforce the desired intention.

The use of Laban's theories in the studio reinforces understanding of basic movement/space principles that can be applied to any dance technique or choreographic exploration. Descriptive words provide a verbal language for communication and also elicit visual

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The dancer trained in Laban analysis develops sensitivity to seeing the subtle nuances of any movement and begins to look for the exact level and point in space to which a limb should be raised.

imagery which helps the dancer experientially internalize the movement, rather than just move through the form of a series of known movements such as a classical ballet enchainement. Selected movement combinations can enhance the kinesthetic sense of time, weight, tension, and spatial orientation. Awareness of the postural shape of the body, shifts of weight, and natural movement sequences all reinforce efficiency and the ability to perform skilled movements with assurance and conviction. The cycle of a movement phrase (e.g., the expansion of the body in inhalation and contraction in exhalation) can be sensed in the interdependence in movement sequences.

In choreography, creative choices become enriched with some understanding of combinations of efforts that produce movements of floating, gliding, pressing, flicking, and so forth and their affinity with spatial pathways. Curved and straight lines which create shape, dynamics, and the design of the body in repose, movement, or in relationship to another dancer's line become evident and a source for defining the space with movement patterns which trace pathways such as spirals, figure eights, pyramids, and cubes.

The Laban basics allow the viewer to sort out the essentials of the movement and their relationship to the whole. The observer trained in Laban theory learns to look for the kinetic sense in phrases of movement and how they relate to the structured time, energy, and spatial directions. The observer learns to see the sequential patterns and pathways of the dancer's body movement as well as the movement around the performance space. The observer learns to look at what is stressed in the phrase of movement, the relationship of the body parts in the phrase, and how the phrase is initiated, developed, and concluded. The observer learns to distinguish symmetrical and asymmetrical dynamic balance in a single dancer or a group of dancers.

The application of Laban's concepts gives insights into different dance forms, the evolution of certain genres, and choreographic styles. For example, generally in ballet the torso is vertical, the arms are curved and move primarily to the front and sides of the body, the legs are rotated outward, there is a sense of weightlessness, and the movements follow a sequence of codified ballet steps. By contrast, the Balinese dance uses a diagonal stress in the torso from opposite shoulder to hip, angular arms, and very little vertical rise and fall; it uses the head, hands, and eyes more than in ballet.

In comparing Wendy Hilton's Baroque French court ballet reconstruction, *An Ecchoe: Boree-Minuet* (1711), Anton Dolins' 1941 reconstruction of Perrot's 1845 *Pas de Quatre*, and George Balanchine's *Jewels* (1967), the development of ballet technique, style, and expression can be analyzed. For instance, in the Baroque the arms seldom rise above the shoulder, there is little rise and fall vertically, the movements are unhurried, and patterns and gestures suggest the codified manner of the court. In *Pas de Quatre* the arms move in the characteristic circular pathways associated with the ballet today, there is an emphasis on rising against the force of gravity, the patterns on the stage generally tend to be symmetrical, and the gestures of each dancer suggest their individuality. In *Jewels* Balanchine freely adapts the ballet technique and expressive gesture to suggest the qualities inherent in various jewels. Patterns and movements are more asymmetrical and the energy of the dancers and the work is in keeping with the pace of today's society. One other example is that of Martha Graham's choreographic style. Unlike the ballet choreographers, she uses highly stylized expressive gestures that define psychological states of mind, bound energy, strong postural shifts of weight, a shaped torso, and movements that take the body all the way to the floor.

The application of Laban's analytical theories can enhance understanding of one's own movements, of others' movements, and of the craft and art of choreography. The Laban system's sound theoretical base and its flexibility of application make it a significant method for dance analysis in research, education, and choreography.

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SECTION VII

THOROUGHFARES OF THE BODY AND THE MIND: DANCE SCIENCE

Unprecedented has been the drive to unravel the mysteries of how to move safely and yet become a high level mover, that kind of dancer whose mind and body appear to function in perfect harmony. During the 1980s, the thrust of the kinesthetic inquiry dealing directly with dance was centered upon the re-education of inaccurate or inefficient habitual ways of moving, by conscientiously exploring how the body is used in dance.

Of utmost interest has been the identification of movement hazards which may lead to injury in the studio or on the stage. Increasing awareness of potentially injurious situations, such as hard flooring, inadequate warm-up, and errors in training, have been central issues. Separating specific fitness needs of the dancer from the aesthetic aspects of dance instruction pointed the way to the exploration of physical relationships between dance and athletics.

More specifically, the requisite physical skills and attributes of the dancer were identified and described so instructors could apply the information directly to their work. Never before have kinesiologists and exercise physiologists been so keenly aware of the specific physical attributes of the dancer.

In a rallying call, early detection of potential injuries through a pre-screening program may help to identify tight or weak muscle groups and body alignment problems. Then, to re-educate misaligned bodies and poor neuro-motor patterning, various therapeutic and fundamental movement training programs were described. The primary function of instruction in movement efficiency and basic technique to establish physical craftsmanship was emphasized as was the role of the body as an instrument and vehicle for expression. At the vanguard of this trend in thinking was the kinesiologist whose investigations in common overuse injuries, knee disorders, and back problems provided the dance educator with increasingly sophisticated information.

The gap between research and application is closing. Thus far this lively interaction between the laboratory and the studio has had a profound effect upon the dance world. One can be hopeful that an improved quality of dance instruction, less idiosyncratic and more universal, will continue to become available for all dancers.

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26. BODY THERAPIES, WHAT THEY DO

Martha Myers

Several years ago, I suggested to a professional dancer and colleague who had come to me with postural problems that she might enjoy and profit from classes in one of the body therapies. She attended a week-long intensive course during school break, and on her return reported that her reaction on the first day had been negative. She was uncomfortable, she confessed, because most of the time they had "rolled around on the floor." It was like returning to childhood—infancy even. It was often painstakingly slow and she could not see its relation to her experience of movement as a dancer, but by the end of the week, she acknowledged, her response became more positive. She noted slight changes in her ease with these unfamiliar maneuvers on the floor. As the class progressed to the vertical, she became aware of how these changes could be practiced in everyday actions of standing and walking, and thus to dancing. My friend's initial puzzlement and discomfort are not uncommon among those who first experience lessons in body therapy. Muscles are being called on to perform new tasks when old habits are not yet forgotten. One's body can feel awkward, even alien. It is a different way of looking at the body's potential for movement.

WHAT ARE THE BODY THERAPIES?

The loosely related group of systems known as the body therapies focus on the re-education of an individual's habitual motor patterning. Its practitioners use a variety of modalities—touch, ideation, manipulation, movement—to evaluate and correct perceived errors in postural alignment and movement mechanics. Interventions are designed to enhance discrimination of sensory and perceptual motor cues, which practitioners see as basic to the process of altering an individual's static and dynamic movement. They also believe that attending to sensory and somatic cues can lead to increased awareness of intrapsychic experience and thus help to integrate physical and affective behavior. This in turn encourages greater range and depth of expressivity in both interpersonal interaction and artistic performance.

According to Moshe Feldenkrais (1972), a major body therapy practitioner, "If a man does not feel, he cannot sense differences, and of course he will not be able to distinguish one action from another" (p. 59). He insists that "To learn we need time, attention, and discrimination; to discriminate we must sense" (p. 58). This learning to sense, exploring how joints move, reducing action to its least fraction to see how it begins and progresses, and *exactly* how much energy each part needs is as slow as learning to walk again or to do one's first plié properly. It takes a different kind of discipline and patience—not that of "going for the burn" but of trying like the spider to weave a net around the fly without disturbing him. It takes a willingness to suspend one's assumptions about how movement, especially one's own, ought to go.

The term, "body therapy," is not considered totally appropriate by many of the practitioner/teachers of the systems. First, they naturally perceive their differences as more distinctive than their commonalities. Second, responsible practitioners are careful to point out that the modalities they use are educative and in the broad sense therapeutic, but not medically rehabilitative as defined within the parameters of traditional medical practice, thus "therapies" can be misleading. However, medical specialists such as physical therapists are incorporating various aspects of the systems into their work, and some body therapists practice in conjunction with physicians. A third point that makes the term confusing is that it is not always easy to categorize a particular system as to whether it is a body, mind, or mind/body therapy. Thus any umbrella designation is, to a degree, unsatisfactory.

Among the major disciplines (such as the Alexander System, Bartenieff Fundamentals™, Feldenkrais Method, Rolf's Structural Integration, Selver's Awareness Through Movement, Sweigard's Ideokinesis), it could be argued that one or another belongs in a different category. The proliferation of more recent systems that evolved and/or became recognized in the past decade add to this problem. This author is most familiar with the systems of Ashton Patterning, Bonnie Bainbridge Cohen's Mind/Body Centering, Stone's Polarity Therapy, and Trager's Psycho-Physical Integration. Obviously, in a brief space one can only suggest certain generative ideas, methods, and goals that connect these systems, and attempt to distinguish the practices of one or two.

MIND-BODY, EMOTIONAL-PHYSICAL INTERCONNECTION

It is obvious from the titles of many of the systems that one unifying precept is the assumed interconnection between the mind and body, the emotional and physical. However, some of the systems emphasize the psychodynamic component of movement more than others (Rolfing and Bioenergetics, for instance). They stress the importance of an individual's understanding of his or her movement patterns (preferences, structure, omissions, etc.). Awareness of these habitual movement choices, they believe, leads to increased understanding of self and the possibility of changing physical and psychosocial behavior. For them, musculoskeletal change is necessary to achieve meaningful alteration of feelings and emotional states. Thus, a system such as the Pilates Method in which most practitioners emphasize physical conditioning alone would not fit neatly under the umbrella of body therapies as this group defines them.

Whether tacit or explicit, the assumption of mind/body interaction and the goal of psychophysical integration are central to body therapy training. In this respect they are also close to eastern philosophies of yoga and the martial arts which have been one of several major influences on their development.

USE OF BODY THERAPIES BY PERFORMERS

Performers find this philosophical stance sympathetic to their goals as artists. There are also aesthetic preferences implicit in this material and its manner of presentation. Although not easy to summarize, an example of their expression might be: "Each individual's movement is unique, and most beautiful when this uniqueness is allowed full expression."Or, regarding teaching: "The teacher is a guide, leading the student in the exploration of how his/her body can move—not just in an efficient but a regenerative way, with a grace of spirit, and reciprocally with the environment."

These humanistic and aesthetic goals have no doubt played a role in the adoption of body therapy training as an integral part of dance education in professional and educational institutions across the country. Artists find them useful to improve technique, expand creative potential, prevent injury, and restore full function following medical rehabilitation. They are valuable in dance training for a number of reasons—developing perceptual and sensory motor systems has already been mentioned. These skills are central to motor learning in both dance and sports. But not all students are equally endowed with perceptual acuity and many students have not developed efficient motor patterning in everyday life prior to learning a specific physical skill such as dance. They bring their randomly acquired movement behavior and perceptual deficits into the study of new motor tasks. The resulting postural pathomechanics can be seen in dance classes from beginning to advanced, with beginning students struggling to cope with steps their bodies are only minimally equipped musculoskeletally to execute, and advanced students camouflaging many of the same faults by a more sophisticated technique.

These students can benefit from adjunctive study that focuses on refining sensory and perceptual cues, awareness of habits of initiation of movement, and the neuromuscular synergies these evoke. For instance, the study of Bartenieff Fundamentals™, with its base in Labanalysis, can be valuable in helping students explore their movements with respect to personal preferences in the way they use time, weight, and other aspects of movement.

Control of these obvious but sometimes elusive movement components is essential to coherently organize and clarify movement performance. The relationship of head/neck to humeral/scapular/clavicular articulation is a case in point. Hypertonicity in the muscles of one of these areas compromises motion in the other (Sweigard, 1974). For example, arms carried pressed to the torso reduce range-of-motion in the scapulae, which are closely integrated with arm movements, lessening their motion potential. Limited scapular action also interferes with breathing patterns and reduces spinal rotation, flexion, and extension. Head motion is restricted, which makes turning more difficult.

Such deficits ultimately compromise the dancer's expressive range. They are major culprits of physical injury (Solomon and Micheli, in press). Many psychotherapists believe that movement pathomechanics have a psychogenic as well as physical source (Schnitt and Schnitt, in press). They see these factors as equally intertwined in the development of distorted body image, poor interpersonal skills, and apparent lack of affect. It is this intertwining which often confounds dance teachers in their efforts to help students improve and which body therapists hope they are helping to unravel by addressing the issue at the somatic level.

BODY THERAPY APPROACHES TO LEARNING

The tedium experienced by my dance colleague in her first body therapy classes is similar to that of beginning dance students as they repeat exercises broken into parts and performed at half time. It is difficult for them to see how these ingredients will help them fulfill their cherished image of dancing. They do not yet see that freedom in motion comes from developing ever-finer responses—kinesthetic, visual, haptic—of deepening neuromuscular control to the micro-level. As Feldenkrais (1972) told his students, " . . . discrimination is finest when the stimulus is smallest" (p. 59).

In the process of neuromuscular re-education practiced in the body therapies, movement is often stripped to its smallest components as the student learns to sense and differentiate the delicate muscular synchrony that allows the cervical spine to lengthen and "the head to float freely on the spine" as students of the Alexander System are instructed (Caplan, Crow, Wolf, & Alexander, 1978-85).

However, minimalism, whether in effort, space, musical structure, or all three can tempt either viewer or participant to boredom. One aspect of boredom is that the perceiver's tools of discrimination are limited. The deeper one's knowledge of a subject the more likely it is to engage one's attention. Each of the body therapies has a singular way of dealing with these learning principles to help students expand their attention, become aware, and gain finer control of their movement.

A practitioner of Labanalysis/Bartenieff Fundamentals, for instance, looks through the dancer's whirl of motion to catch its successive shapes and how they are achieved. The practitioner would note for students whether there is full three-dimensional use of the joints in creating these shapes, or if the last small degrees of motion are lost in the hurry to complete the figure or begin a new one. It would also be noted whether the micro-actions they experience or observe begin carefully in the body or more peripherally in the limbs.

Motor learning therapy corroborates the point that the finer the discrimination, the more skilled the performance. "The ability to differentiate events is a prerequisite to selectively attending to those events and this ability improves with practice" (Rothstein, 1981, p. 98). Research also shows that "highly skilled players can tell what will happen as soon as the ball leaves the pitcher's hand. They learn that certain occurrences or outcomes are associated with certain early cues" (p. 99). The body therapy systems, in the language of motor learning, allow performers to "guide their own learning through the use of available feedback," and "to evaluate their own performance through the use of internal cues" (p. 109).

In the Alexander System, students learn what they do to interfere with free motion in head, neck, and shoulders. Through the precise but barest tactile guidance of the teacher, they learn to inhibit old patterns such as pulling the head back and down. They practice new coordinations in simple motions of sitting, standing, and walking until these become as automatic as the previous iatrogenic ones.

Sessions in Bartenieff Fundamentals and Sweigard Ideokinetic Facilitation commonly begin on the floor. Movement sequences in fundamentals are designed to help the student connect body halves—upper with lower, right with left or limbs with torso—using images and motor sequences. Many of these are modeled on early childhood motor development, basic reflexes, and growth patterns. One learns how infantile foraging motions of the head will sequentially roll the body from supine lying to prone lying, and how to do this releasing habitual hypertonus to allow easy flow and connection between body parts.

In Ideokinesis, the student lies quietly, attending to images suggested by the practitioner. Appropriate tactile cues release inappropriate muscular tension and activate new neuromuscular patterns aimed at improving dynamic alignment. The student might be given images, offered in Sweigard's book, to counteract a "high chest," often the result in dance of being told to "pull up" or "lift" the ribs. One such image is to "Visualize the rib case inside the shoulders as a large fat prune, extending from the base of the neck to the level of the lowest ribs. Watch it wrinkle repeatedly all over to shrink away from the shoulders toward the center, until its circumference is reduced to that of a broomstick" (Sweigard, 1974, p. 241). Imagery as a training modality has been the subject of much research and controversy, but it is being used increasingly in the training regimen of elite athletes as well as dancers (Teich and Weintraub, 1985).

The author's observation of the benefits of body therapy study in dance training are based on 20 years of study and clinical experience incorporating these principles into classes and workshops. Such clinical evidence, however, needs the support of scientific research which is now beginning in this discipline. The author urges dance students and teachers to explore these resources for themselves. It might be wise to sample several body therapies to find which is more agreeable to one's taste and temperament before deciding to focus more intently on a particular system. Each will open a new window on movement for the dancer, provide a new language for re-thinking the familiar, and explore the untapped potential of his or her physical/emotional/intellectual expression.

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27. BARTENIEFF FUNDAMENTALS: EARLY DETECTION OF POTENTIAL DANCE INJURY

Sandra Kay Lauffenburger

Most dance injuries are not sudden or traumatic. They are commonly chronic, stemming from carefully cultivated but inefficient movement patterns developed and used by the student during his or her numerous years of training. These inefficient patterns begin to develop in an unprepared or unaware body as the student tries to cope with technique or choreography. The patterns manifest themselves in improper muscle sequencing, misfiring of unneeded muscles, overuse of certain muscles, and muscle tone imbalance.

In instances of less frequent body usage (e.g., by nondancers) these inefficient movement patterns may not cause concern regarding injury potential. However, given the degree of repeated usage required during dance training, rehearsals, and performances, the potential for injury resulting from inefficient motor patterns is a concern. Inefficient patterns lead to muscle misuse or overdependence on muscles not designed for the requisite action. As training continues, this misuse can lead to overuse of the inappropriate muscles as well as lack of use and weakening of the more appropriate ones. Finally, muscle imbalance results, and added to excessive stress (repetitive use) and fatigue, the ingredients for dance injury exist.

The best place to break this potentially destructive chain is at the start, by looking at the motor patterns being requested by the teacher. The aim is to detect as early as possible inefficient patterns used by the student to achieve requested movements, and to increase the student's awareness of the inappropriate and the more functional motor pattern. Thus, dance injury prevention depends greatly on the dance teacher's ability to spot incorrect muscle usage and inappropriate motor patterning. Efficient body usage is easiest to observe and correct by looking at simple joint functions. However, given the myriad and complexity of most dance movement, the teacher may need a method of organizing, understanding, and observing movement patterns.

Bartenieff Fundamentals are an effective way of organizing an investigation of muscle use and motor patterns. The Fundamentals are a series of exercises which are now an integral part of the Laban Movement analysis system in the United States. These exercises embody the basic internal and external processes that underlie all movement from athletics to choreography to life-supporting tasks. Most of the basic exercises involve simple lifting and lowering, or flexing and extending of limbs or segments of limbs or trunk.

No matter how complex a piece of technique or choreography is, it can be broken into components that relate directly to one or more specific Fundamentals. This article concentrates on the use of Fundamentals as an early identification system for the detection of inefficient motor function and thus spotlights potential for chronic injury.

The "thigh lift" is one of the simplest Fundamental exercises. The exercise procedure is outlined in Figure 1. The kinesiologic action is pure flexion and extension at a single hip joint.

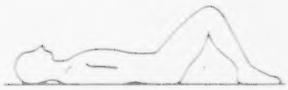
Hip flexion and extension are very basic components of dance technique and choreography (plié, passé, walking, running, etc.). In using this exercise, the teacher has a chance to observe the student's motor patterns, possible muscle imbalances, and to draw the student's attention to problems before repetitive use causes chronic pain and the potential for injury. The same exercise performed correctly can also be used to re-train a more efficient noninjury-prone motor action that will presumably become the student's new habit.

There are three main injury-prone locations related to simple hip flexion and extension: the spine, the hip joint, and the knee joint.

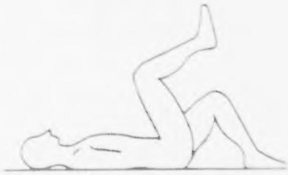
The Spine. The potential for spinal pain and injury can be detected by observing the relationship of the sacrum to the floor as the degree of flexion increases. An anterior tilt of the pelvis (particularly to initiate the movement) or a loss of full sacral contact with the floor (by rolling onto the coccyx or the lumbar spine) should not occur. Either indicates the inability to

Figure 1. Fundamental Exercise: Thigh Lift
Action: Lie back in a "hook lie" position. Exhale and hollow the abdomen to initiate the movement of leading with the top of the knee to lift the thigh toward the chest. Maintain the same amount of flexion in the knee. Return to the starting position.

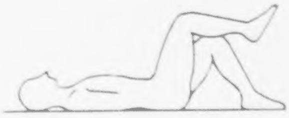
Student Experience: Lumbar extensor muscles begin to lengthen (i.e., tension diminishes in them). The gluteal muscles gradually relax so the whole sacrum settles on the floor. This allows the illiopsoas to function. The whole process will be experienced as a changing of tension around the Greater Trochanter. Anchoring of the rest of the body occurs in the opposite (nonworking) leg from ischium to heel and in the utmost width across the back and front of the chest.



Starting Position



Midway through action



Returning to starting position

stabilize the pelvis during hip flexion; thus, true articulation at the hip joint occurs. Often shortening, rather than lengthening of the lumbar area is observed, signaling misuse or overuse of the lumbar erector spinae muscles to perform the action, and a concurrent lack of use or weakness in the abdominal muscles (rectus and transversus abdominii, in particular). This shortening not only creates an added compression on the vertebrae, but the misuse of the erector spinae leads to hypercontraction and muscle spasm. These are all symptoms indicating potential low back problems.

The Hip Joint. The hip is a second site to evaluate for injury potential. The action of flexion should involve only the rectus femoris and illiopsoas of the working leg, with the rectus and transversus abdominals stabilizing the pelvis and the balanced usage of the hamstrings and quadriceps stabilizing the knee in its flexed position. However, careful observation of this exercise often reveals overinvolvement of the tensor fascia lata and gluteal muscles. A shortening along the lateral side of the working hip and/or abduction of the thigh are key indicators of this muscular involvement.

Actual hip joint injuries are not so common, but continuance of this muscle misuse leads to spinal misalignment through a rotary tension. Muscle spasm and pain in the sacral area often occurs from nerves pinched by hyper-contracted gluteals. Overused abductors can result in overall thigh muscle imbalance, which is a precursor of knee problems.

The Knee Joint. Potential knee injury as a result of hip flexion and extension may seem less obvious, but it exists and can be detected by examination of the performance of this exercise. As the knee moves toward the chest it should keep a constant distance from the body's midline. Deviation toward the midline signals too much adductor and/or gracilis tension; deviation away can indicate abductor (tensor fascia lata, gluteus medius) predominance. Imbalance of the lateral and medial thigh muscles can cause pain and potential for injury by distorting the alignment of the knee. Tight or overactive adductors can cause a medial distortion in alignment and put strain on the medial ligaments and meniscus. Overuse of the abductors leads to lateral distortion in alignment. The knee joint's healthy functioning is greatly dependent on the maintenance of pure tracking in its movement. Strain on ligaments is the first step in weakening or tearing of these important support fibers.

Injury potential resulting from muscle imbalance or misuse can be found when performing this action in parallel position. Any inappropriate muscle functioning will be intensified when working in outward rotation and particularly when bearing weight.

Thus, screening for injury potential in the spine, hip, and knee joints can be done by using one of the Bartenieff Fundamentals. Knowledgeable, trained usage of the full spectrum of Fundamentals allows the dance teacher to evaluate muscle usage and motor patterning for all the major joints in the body. The full spectrum includes additional simple, as well as more advanced motor patterns which allow the examination of the chain reaction effect that one motor action has on the muscles and joints in the rest of the body.

Training in Bartenieff Fundamentals is available through the Laban/Bartenieff Institute for Movement Studies (New York City or Seattle, Washington) or through individual Certified Movement Analysts (graduates of the above mentioned training program).

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28. BASIC CONCEPTS OF BIOMECHANICS: RELATING THE FOOT AND ANKLE TO OVERUSE INJURIES

Steven R. Kravitz

Anatomically, the ankle joint consists of the articular aspects of the distal tibia and fibula surrounding the articulating joint surface of the talus. The joint primarily allows dorsiflexion (flexion) and plantarflexion (extension) of the foot on the leg. The joint just below the talus, the "subtalar joint," allows for articulation between the talus and the calcaneus (heel bone). This joint has three facets, or joint surfaces, where the two bones lie in direct contact with each other.

These three areas, as with all movable joints, are constructed with a smooth surface of hyaline cartilage over bony areas at the corresponding facets which decrease friction and allow the opposing bones to move with respect to one another. The anterior, middle and posterior facets are arranged in a manner to classify the subtalar joint as a "saddle joint," allowing the talus to rotate and slide as well as plantarflex or dorsiflex relative to the calcaneus.

Thus, the articulation allows motion in all three cardinal body planes—frontal for eversion/inversion, sagital for dorsiflexion/plantarflexion, and transverse plane for inward rotation (adduction)/outward rotation (abduction). This available motion is due to the axis, around which the motion occurs, which is oblique to all three cardinal body planes and thus not parallel to any one plane (16° from the transverse plane and 42° from the sagital plane).

A full description of the mechanics relative to these different aspects cannot be covered within the space of this article. However, the athlete and dancer should remember that the various mechanical aspects of the subtalar joint complex due to the structural and dynamic factors briefly described, allow the foot to pronate and supinate, and when doing so, tremendously affects the stability of the foot. This causes the foot to function as both a mobile shock absorber (when pronated) or a rigid lever (when supinated) used to propel one forward to the next step, propel one off the ground to perform a jump or a jeté, or propel a ballerina to her toe "en pointe" stance.

Simply stated, pronation describes a foot which collapses as one bears weight upon it. Pronation at the subtalar joint allows the heel (calcaneus) to evert, and thus leads to the foot rolling in upon itself. As the calcaneus everts, the talus is forced to internally rotate and plantarflex. Remember that motion at the subtalar joint occurs in all three body planes, thus as the heel everts, relative to the calcaneus, the talus is forced to perform the other two motions described. Heel eversion cannot occur by itself. The other two movements must simultaneously develop in a weight bearing attitude.

The internal rotational force of the talus transfers through the ankle joint to the lower tibia and fibular forcing the leg to internally rotate. The leg internally rotates at a faster speed than the thigh (when not extended and locked) leading to significant shearing force at the knee as well as a tendency to pull the patellar tendon internally directing the knee cap off of its normal track. The resultant effect to this joint often produces "runner's knee" or "dancer's knee" as the under surface and the surrounding tissues around the knee cap become inflamed.

Furthermore, plantarflexion of the talus leads toward anterior movement of the upper tibia, increasing strain to the knee as well as the foot. As the talus plantarflexes, the inside column of the arch unlocks enhancing the collapsing effect on the foot. This produces the typical "rolled in foot" appearance and leads toward the development of many overuse injuries, such as heel pain, shin splints, and stress fractures.

The mechanism for heel pain is easily demonstrated: Make an arch out of your hand and picture a rubber band attached around the end of the thumb and forefinger. As you open this arch, you can easily picture the rubber band being stretched. Similar mechanisms occur on the plantar (bottom) aspect of the foot. Here, a traction or stretch is placed upon the multiple tissues (as muscles and fascia) found at the bottom aspect of the foot. The plantar fascia is a thick piece of tissue which is attached to the calcaneus (heel bone) as a narrow band and then broadens as it runs distally toward the metatarsal heads one through five.

Collapse of the arch structure places considerable strain on this tissue, and is a common cause of arch and heel pain.

Shin splints may also be associated with these mechanisms. This is especially true to the tibialis posterior muscle (posterior shin splints) which will often overwork, attempting to "hold up the arch" in an appropriate functioning position. One must remember, muscles are generally necessary to provide motion of bones respective to one another at joint interfaces, and are not designed to provide support to an unstable structure. One of this muscle's functions include foot supination; thus, the collapsing foot provides excessive strain to the tibialis posterior often initiating the "shin splint."

Stress fractures may also be associated with excessive pronatory movements. The internally rotating leg may develop a subsequent stress fracture just above the malleoli (outside of the ankle joint) reactive to the torque forces established relative to the internally rotating talus. Pinpoint pain over bone is highly suggestive of this injury. It is often noticed 3.0–5.0 cm. proximal to the fibular malleolus found at the outside of the ankle joint.

Also, second metatarsal stress fractures are commonly associated with similar pathology. The mechanisms here relate to the only way the foot can truly "roll in"—for the first metatarsal to become hypermobile, and thus dorsiflex. As this occurs, the first metatarsal moves toward the top surface of the foot; one "loses their inside pillar of support" to the foot. The rolled in appearance with associated calcaneal eversion is the result. As the first metatarsal dorsiflexes, it looses its ability to maintain weight bearing function; the weight which normally would have been absorbed by the first metatarsal is transferred to the much thinner second metatarsal. During aggressive propulsive activity, too much force may be received on the second metatarsal bone, causing it to develop a small hairline fracture known commonly as "stress fracture" or "march fracture." The overly pronated foot may develop these problems as well as a myriad of other overuse injuries.

A small amount of pronation is normal and indeed needed to absorb shock. However, excessive pronatory motion can lead to many overuse injuries as seen in dancers. These syndromes may occur anatomically from the lower lumbar spine distally through the bottom plantar aspect of the foot. Generally, the heel lies perpendicular to the supporting surface. Small amounts of calcaneal eversion during heel contact may occur, but should reduce to be normally perpendicular during the middle of the stance phase of the walking cycle. Calcaneal eversion in this period of the walking or running cycle is often indicative of excessive

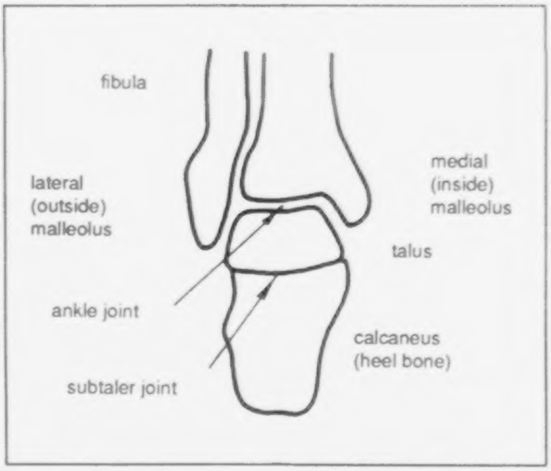

Figure 1. Ankle and subtalar joints frontal plane view from the back (posterior) aspect of lower leg and foot.

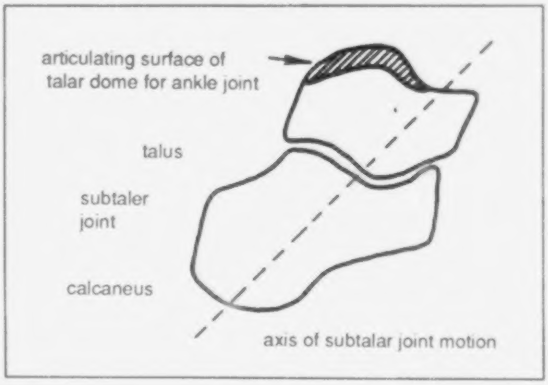

Figure 2. Axis of subtalar joint motion in relation to talus and calcaneus.

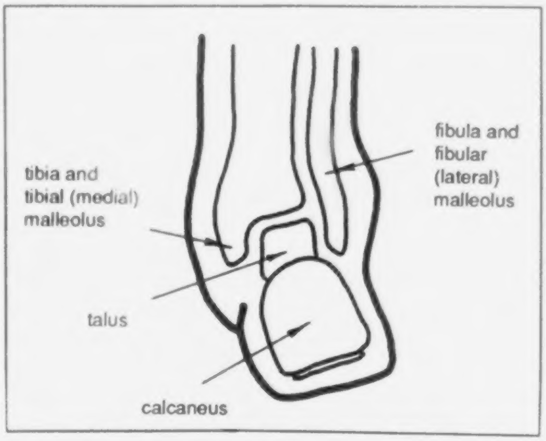

Figure 3. Excessive pronation as viewed from the rear foot with marked calcaneal eversion.

pronatory motion and should be evaluated for biomechanical instability.

The overly pronated foot should be treated by support to decrease injury potential. Shoes with strong heel counters and longitudinal arch pads can be helpful in controlling the relatively unstable pronated foot. Shoe inserts, orthotics, can be made from a cast impression of the foot taken with the foot in a good functioning position and are most helpful in providing needed support.

Hyperpronated feet statistically develop multiple deformities (as bunions, hammertoes, and heel spur syndrome) more commonly than the normal foot. Therefore, orthotic support is often advocated, when indicated, to influence overall foot health and decrease the rate of deformity development. This holds true for the pediatric patient as well as the individual with a more developed foot. That is not to say that all children need orthotic support. Indeed, most do not. However, professional opinion must be sought when the need is questioned.

In summary, foot pronation is a very important shock absorbing mechanism. The subtalar joint, just below the ankle, is a primary factor in transmitting various forces from the foot to the leg and defines the manner in which the foot pronates reactive to these forces. Excessive pronation is associated with what might be termed "malalignment" and multiple overuse injuries. Developmental foot deformity has also been associated with these mechanisms. Controlling these pronatory factors may decrease the rate of deformity development and is definitely helpful in reducing the overuse injury potential. Supporting the foot with appropriate footwear and possibly orthotics, when necessary, can be very helpful.

A last point is that appropriate muscle balance with well-toned leg musculature is an excellent shock absorber and may be adjunctively helpful in decreasing shock transmittal between foot and leg, thus decreasing potential injury development associated with increased pronatory mechanisms.

The athlete, dancer, and athletic trainer should keep in mind that all means of foot support may be helpful in decreasing symptomatology associated with the mechanisms herein addressed. Thus, foot strapping and padding applied to stabilize the arch is often an affective means of adjunction therapy to provide temporary relief.

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29. PATELLOFEMORAL PAIN IN DANCERS

Carol C. Teitz

Patellofemoral pain is responsible for a large percentage of knee complaints in dancers. In order to understand the factors contributing to patellofemoral pain, it is necessary to review the anatomy and biomechanics of the patellofemoral joint.

ANATOMY

The patella is a triangular-shaped bone with the apex pointing toward the foot. In addition, on its posterior surface (the surface making contact with the femur), the patella has facets which are designed to articulate with the trochlear groove in the femur. The patella lies within the quadriceps mechanism and is held in position by tendinous bands from the quadriceps muscle, the iliotibial tendon, and the patellar tendon. These attachments compose the patellar retinaculum. The mobility of the patella as well as its position in the trochlea is determined by the relative flexibility or tightness of these retinacular attachments as well as by the length of the patellar tendon (Goodfellow, Hungerford, & Zindel, 1976).

A plica is a synovial band which is a remnant of an embryologic partition in the knee. The medial plica is present in approximately 60 percent of adults and rarely produces any symptoms. On occasion, when knee irritation has occurred and the synovial lining of the knee is thickened, this band can harden to the point where it will actually rub back and forth on the undersurface of the patella producing wear (Harty & Joyce, 1977; Hardaker, Whipple, & Bassett, 1980).

BIOMECHANICS

The articulation of the patella with the femur varies as a function of knee flexion. When the knee is in full extension, the patella actually rests on a fat pad just above the trochlear groove. As the knee begins to flex, the patella moves downward and engages the trochlear groove (Kaufer, 1971).

The compressive forces between the patella and the femur are generated predominantly by the pull of the quadriceps muscle and the patellar tendon. These forces can be considered in two planes. When looking at the knee from the front, one can draw a line along the axis of the quadriceps muscle and tendon and a second line along the axis of the patellar tendon. The acute angle formed between these two lines makes up what is known as the Q-angle or quadriceps angle. The larger this Q-angle, the larger will be the "lateral vector" tending to pull the patella laterally in the trochlear groove (see Figure 1).

Looking at the knee from the side, the forces generated by the quadriceps muscle also can be analyzed using vectors. The resultant of the quadriceps vector and the patellar tendon vector produces compressive forces between the patella and the femur (see Figure 2). As knee flexion increases, this force also increases (Huberti & Hays, 1984). The magnitude of quadriceps force has been found to increase six percent per degree of flexion. Reilly and Martens (1972) found that the patellofemoral force was half body weight during level walking, three times body weight going up and down stairs, and 7.6 times body weight during a deep knee bend. Perry, Antonelli, and Ford (1975) found that the amount of quadriceps force required to stabilize the knee when the knee was flexed to 30 degrees equaled 50 percent of maximum quadriceps strength. These basic biomechanical facts explain why abnormalities in lower extremity alignment, repeated knee flexion, and faulty dance technique can lead to pain originating in the patellofemoral joint.

SYMPTOMS

Pain originating in the patellofemoral joint is generally manifest as a poorly localized aching in the knee aggravated by stair climbing, knee bends, or running, particularly if the feet are also pronated. Sitting with the knee flexed for any length of time will produce discomfort. Giving way is common and due to reflex quadriceps inhibition. Crackling is commonly described but is present in many people without patellofemoral problems (Insall, 1982).

MALALIGNMENT

The most common form of lower extremity malalignment is a triad of excessive femoral anteversion, external tibial torsion, and pronated feet. Femoral anteversion describes the angle of the femoral neck relative to the plane of the femoral condyles at the knee. In most individuals this angle is ten degrees. In individuals with excessive femoral anteversion, the angle between the neck of the femur and its shaft may equal as much as 20 degrees (see Figure 3).

This is reflected clinically by an excessive amount of internal rotation of the hip. The tibia compensates for this excessive internal rotation at the hip by rotating externally with relation to the femur. Finally, in order to get the foot flat on the ground it must pronate at the subtalar joint. As femoral anteversion and tibial torsion increase, so does the Q-angle and the lateral vector tending to pull the patella laterally. Subsequent abnormal patellar tracking with wear of the articular surfaces, patellar subluxation, or excessive pressure on the lateral facet of the patella result. The first has been called chondromalacia of the patella whereas the last is known as excessive lateral pressure syndrome. Both produce similar symptoms.

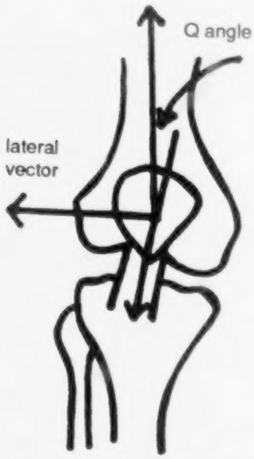
Prevention and Treatment

In order to try to gain optimal position of the patella in the trochlear groove, overstrengthening the vastus medialis obliquus component of the quadriceps muscle is recommended (Lieb & Perry, 1968). Vastus medialis strengthening should include isometric contractions and straight leg raises with the leg externally rotated as well as isotonic short arc exercises. We recommend that the student keep a finger on the vastus medialis to obtain "biofeedback" on correct muscle usage during straight leg raises. It is easy to cheat and to raise the leg using hip flexors or to rotate the leg inward and use the outer part of the quadriceps muscle. Full arc isotonic exercises are generally discouraged due to the high patellofemoral compression forces produced. In dancers who have difficulty contracting the vastus medialis muscle, or who have pain during isometric exercise, electrogalvanic muscle stimulation will produce a vastus medialis contraction with less force across the knee joint than a voluntary quadriceps contraction (Laughman, Youdas, Garrett, & Chao, 1983).

Dancers with a tendency toward patellar subluxation may respond well to a knee sleeve which incorporates a lateral pad to hold the patella in position. In approximately ten percent of patients with patellofemoral knee pain due to malalignment, arthroscopic surgery will be indicated to release the lateral retinacular structures pulling the patella laterally. Dancers with extremely anteverted hips should be directed toward types of dance (e.g., tap or folk) which do not demand external rotation.

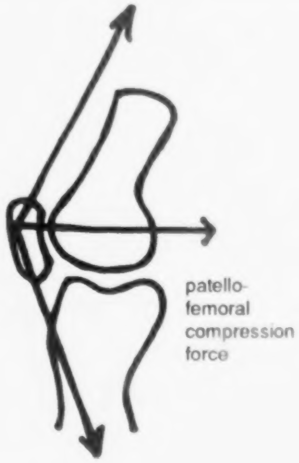
FAULTY TECHNIQUE

Plié will be used for purposes of discussion since it is such an integral part of all dance movements. Minor aberrations in plié technique, repeated over time, may produce clinical problems. In the dancer with excessive femoral anteversion, particularly the dancer attempting ballet, knee pain is frequently produced due to the lack of turnout at the hips and compensatory



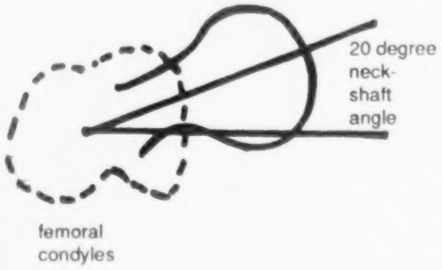
Looking at the knee from the front, showing formation of the Q-angle, or quadriceps angle.

Figure 1.



Side view of the knee.

Figure 2.



Excessive femoral anteversion. Looking down from above, the angle of the femoral head and neck in relation to the femur measures twenty degrees.

Figure 3.

faulty technique. The dancer will assume the perceived ideal turnout by positioning the feet when the knees are bent, then straightening the knees attempting to adjust from the floor upward. Screwing the knee in this fashion uses the iliotibial band to gain further external rotation of the tibia at the knee. Simultaneously, the patellar attachments of the iliotibial band pull the patella into an abnormal position while it is being subjected to the large compressive forces generated during a plié.

Prevention and Treatment

Prevention and treatment require close assessment of technique and correction thereof. Dancers' should be taught to position their feet to correspond to hip rotation. Additional external rotation can be achieved by working the short external rotators at the hip and stretching the iliofemoral ligaments anteriorly over time (Teitz, 1983).

Students whose knees hyperextend also may have patellofemoral problems. Hyperextension may be due to excessive ligamentous laxity or may be compensatory for limited plantar flexion at the ankle or for poor trunk stability. Hamstring strengthening and working on centering body weight, especially during demi-pointe and pointe, will decrease the tendency toward hyperextension of the knee.

OVERUSE

Excessive compressive loading of the patella also occurs due to the frequency of flexed knee positioning, and to improper use of the quadriceps muscle. Many students contract their quadriceps muscles tightly during an entire plié, producing constantly high patellofemoral compression forces that theoretically will wear patellar and femoral surfaces. In addition, quadriceps strains will result from chronic eccentric use.

Prevention and Treatment

When excessive quadriceps use is noted, the dancer must be taught to initiate plié using the short external rotators of the hip and to end plié using adductors of the thigh.

SUMMARY

Dancers with patellofemoral problems generally complain of poorly localized anterior knee pain that is aggravated by dance activities, particulary those incorporating plié. Relative malalignment of the lower extremities will predispose the dancer to patellofemoral problems, but in the vast majority of cases, either faulty technique or overuse are to blame.

Technique can be modified in several ways. Some teachers use terms such as "pull up the thigh," "don't sit in your knees," etc. Other professionals dealing with dancers (including physical therapists, kinesiologists, and movement analysts) have varying approaches to help the dancer find a healthier and more appropriate way of moving. Many dancers have a keen awareness of muscle usage and are able to change quickly once they are made to realize what they are doing incorrectly. Others require imagery techniques or proprioceptive neuromuscular facilitation.

Determining the exact source of anterior knee pain in a dancer (e.g., malalignment, thickened plica, faulty technique) demands a thorough history and physical exam by someone versed in dance technique and anatomy, pathophysiology, and clinical musculoskeletal problems. For most patellofemoral problems, vastus medialis strengthening as well as correction of faulty technique and training schedules will correct the problem and prevent recurrence. In some cases assistive bracing and, rarely, surgery are required to relieve the pain and return the dancer back to full activity.

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30. DANCE—AEROBIC AND ANAEROBIC

Arlette Cohen

Cardiovascular disease is the number one killer in the United States today.[1] Because there is mounting evidence to support the fact that long-term aerobic exercise helps reduce risk factors related to the incidence of coronary artery disease, this article will define aerobic exercise and explain its effects. In particular, the author examines current research in an effort to determine whether dance is primarily an aerobic or anaerobic activity.

Aerobic exercise includes those activities that use large muscle groups and that can be maintained continuously through rhythmical and repetitive motion. Activities such as jogging, swimming, cycling and rope skipping necessitate repetitive dynamic motion[2] and are considered aerobic exercise.[3]

The benefits accrued to aerobic exercise are based upon substantial stress to the cardiovascular system. Cardio refers to the heart and vascular refers to circulation throughout the body. Exercises which significantly increase the flow of blood through the heart and active skeletal musculature will stress the cardiovascular system, enhance venous return, and improve cardiovascular fitness.[3] There are three variables necessary for the significant improvement of the cardiovascular system: *intensity, frequency,* and *duration.*

Activities that elevate the heart rate to about 60 percent of the maximum rate will substantially stress the cardiovascular system. It is better to work at a percentage of maximum heart rate because heart rate remains unchanged during training. Heart rate is primarily age dependent. Working between 70 and 85 percent of maximum heart rate seems most desirable.[2] Other individuals recommend training at 60 percent of VO_2 max. VO_2 max is a measure of the maximum amount of oxygen that can be transported to the lungs and working tissues during peak exercise. It is the best measure available of endurance fitness.[4] Because VO_2 max changes during training, exercising at 60 percent of VO_2 max at the beginning of training will result in a lower intensity as VO_2 max improves.

The frequency and duration of training are two other important factors. Training sessions lasting from 15 to 60 minutes, three to five days per week are recommended. Of course the greater the intensity of training, the shorter the duration each training session may be.[2] Past research has shown significant improvements in the cardiovascular system of sedentary adults following 20 to 30 minutes of training, three days per week.[3]

In contrast to aerobic exercise, anaerobic exercise can be sustained for relatively short periods of time at a designated intensity. A person usually incurs a substantial "oxygen debt" after these brief, yet intense activities. The source of energy must be provided immediately through the ATP-PC system or extended anaerobically through the lactic acid system. The cardiovascular system responds to increased pressure overload rather than volume overload indicative of aerobic exercise. This pressure overload is particularly evident in activities such as weight training, wrestling, and various forms of isometric exercise. The increased pressure requirements of the aforementioned activities cause a compression of perfusing vessels with a decrement in blood, oxygen, and nutrients to the active muscles. With less blood flowing to the periphery there is a diminished venous return and a reduced stroke volume.[4] Isometric exercises, in particular, cause active muscles to contract, thereby constricting perfusing vessels and allowing almost no blood and oxygen to circulate through the musculature. Isometric exercises cannot be sustained for extended periods of time. Cardiovascular fitness is *not* enhanced with isometric exercise.

The measurement of anaerobic fitness is a more complicated procedure. One method requires an echocardiogram that bounces sound waves off cardiac muscle to analyze anatomical and structural changes following training. Anaerobically trained athletes, particularly weight trainers and wrestlers, reveal significantly greater septal and posterior wall thickness and normal-sized ventricular cavities.[5] In contrast, aerobic athletes reveal normal septal thickness and enlarged ventricular cavities.[4]

In light of the benefits accrued to aerobic and anaerobic exercise, varying attempts have been made to classify dance accordingly. The research regarding the physiological status of dancers is sparse yet fairly consistent.

Cohen et al. studied professional ballet dancers, 24–35 years of age, averaging 14 years of training. While Cohen found only modest increases in ventricular cavity size of dancers when compared to matched controls, he did find significant increases in ventricular wall thickness (septum and posterior wall) in these dancers.[6] This indicates that ballet dance stresses the anaerobic rather than aerobic energy system. De Guzman reported that the Stockholm Opera Ballet revealed high levels of maximum oxygen consumption which is the most valid measure of cardiovascular endurance. The mean oxygen consumption levels for female dancers was 48 milliliters per kilogram of body weight per minute.[7] This value sits comfortably in the good category but falls short of exceptional. This classification, however, might be characteristic or even expected of young healthy professional athletes currently in training.

Rimmer studied female modern dance majors attending Texas Woman's University. The average subject danced 3–5 hours a day, 5 days per week for a minimum of one year. The subjects had been dancing an average of 10 hours per week for the last 5 years. The average age of the dancers was 24.2 years and average weight was 55.1 kilograms. Echocardiographic analysis revealed above average ventricular dimension at end diastole representative of aerobic training.[8] No information was given regarding anaerobic components; i.e., posterior and septal wall thickness.

The limited amount of research on dancers shows good levels of maximum oxygen consumption along with increased septal and posterior wall thickness in cardiac muscle.

The nature of dance training represents a multidimensional, multiplanar complex, with extensive changes in space, rhythm, level, and movement qualities. Because it is not a rhythmically even activity such as cycling, jogging, or swimming, dance perpetuates the development of the anaerobic energy system.

There is continuous interplay of both isotonic and isometric exercises within each class and even each exercise. The plié, for example, works the deep outward rotators, piriformes, obturator externis, gemellus superior, inferior, and the quadratus femoris. Increasing the external rotation of the femur works additional muscles: psoas major, illiacus, gluteus maximus, posterior fibers of the gluteus medius, gluteus minimus, adductor longus, adductor magnus, biceps femoris and pectineus.[9] Finally, more muscles are added to the list as one moves isotonically from grand plié to demi-plié and finally up to relevé. There is constant emphasis on balanced positions, sustained movements, and pointed toes. In executing a développé á la seconde, the legs are eventually extended while the body is held rigidly over the center of gravity.

There is also great concentration on leaps, jumps, and turns that defy the force of gravity enabling one to get as high off the ground as possible. This greatly enhances the anaerobic power system.

Finally, there is time devoted to work performed across the floor. The legs and arms are involved in a series of more dynamic and isotonic movement patterns with sporadic and intermittent bursts of energy. When these types of movements are performed continuously up to 6, 8, and 10 hours a day (as in the case of some professional companies), the aerobic energy system may be enhanced.

There are, however, some obstacles in classifying dance as aerobic or anaerobic. One major difficulty involves measuring the work output of an activity where quick bursts of energy are interspersed with steady state activities. The work output changes from exercise to exercise and within each exercise.

Another consideration is the level of the dancer. Professional dance companies may train up to 10 hours per day, 6 days per week including performances. In a beginning modern dance course, students meet 2-3 days per week for approximately a one-hour session. The great disparity in time and skill level accounts for larger differences in cardiovascular fitness. De Guzman reported a mean caloric expenditure of 3.8 kilocalories per kilogram of body weight per hour in a beginning modern dance class.[7] This would be classified as light to moderate activity and would barely make a dent in cardiovascular fitness.

The intensity of training is difficult to quantify in dance. In one movement, rising two feet above the ground may represent 85 percent of maximum heart rate for one dancer while only 60 percent of maximum heart rate for another. Certain movements that are very difficult for some dancers are quite easy for others. Moreover, a more fatigued, less motivated dancer will exert less effort and intensity in execution of movement patterns than his or her more devoted peers. Because the intensity of training is manifested in quality of movement, the degree of work and caloric expenditure is more difficult to quantify and even more difficult to generalize.

The type or style of dance is another confounding factor. Modern dance and ballet combine a great deal of isometric and isotonic movements. They also incorporate many antigravity movements that require quick bursts of energy and enhance anaerobic potential. The technical achievement and skill level of these dancers are remarkably high. Today, more people without advanced dance skills and technical training can participate in aerobic dance classes. This is because the exact execution of the skill is not emphasized. There is continuous use of dynamic and isotonic movements in which the oxygen demand can meet the oxygen supply (steady state). The heart rate is increased to a certain target level and there is an increase in the amount of time the heart rate remains at that target level. Aerobic dance focuses upon improving cardiovascular fitness by moving continuously to music. Research reported in the *Physician and Sports Medicine*[10] has shown the intensity of exercise during aerobic dancing to vary from 3.5 mets (1 met=3.5 mls. O_2 kg. per min.), which is quite mild, to 8.8 mets, which is fairly strenuous. A great deal depends upon how much an individual puts into each class. There is also the problem of having a good instructor who knows how to pace the class in a safe and effective manner. Studies done at Columbia University in New York City revealed mean heart rates of 114, 145, and 156 beats per minute for women during an aerobic dance class. It was concluded that aerobic dance can be a useful modality for improving cardiovascular fitness.

Before assessing the physiological status of dancers it is necessary to distinguish their technical proficiency—professional, amateur, or beginner. Professional dancers as a group tend to have very intense schedules and that is why they also display extraordinary levels of skill during performance.

As to whether or not dance is primarily aerobic or anaerobic is difficult to say at this time. In light of the recent research reported by Cohen,[6] dance is predominantly an anaerobic activity. There are other studies, however, that reveal a small degree of aerobic benefit due to dance training.

Future studies should incorporate oxygen consumption measurements and evaluation of caloric expenditure during the actual dance class. At this time, peak heart rate and peak VO_2 values can be assessed. Echocardiographic analysis of cardiac mass, stoke volume, cardiac output, circumferential fiber shortening, and ejection fraction, should supplement oxygen consumption data. Such physiological measurements applied to various modes of dance will help produce a more complete physiological profile of the trained dancer.

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31. BILATERAL TRANSFER: THE EFFECTS OF PRACTICE ON THE TRANSFER OF COMPLEX DANCE MOVEMENT PATTERNS

Susan L. Puretz

Transfer effect has been traditionally defined to mean that the motor patterns learned in one task make another task easier to learn (Schmidt, 1975; Singer, 1968). In bilateral transfer, the motor pattern learned with one side can be performed without further practice by the other side (Hovland, 1951).

An observation of dance classes would provide support for the idea that most teachers conduct their classes as if the assumption that there is bilateral transfer were a proven fact. Warmup techniques and locomotor patterns are traditionally demonstrated and then taught to the dancer's right side. Replication by the individual on the left side is expected without further class time spent in practice. (Dancers are expected to mentally rehearse or physically practice the movement on their left side prior to performing it.) That the movement replication is not as proficient on the left side can only be supported by first hand observation, since no research has been done in this area. Explanations for lack of proficiency, e.g., lack of bilateral transfer, lack of sufficient practice on the left side, or simply the fact that the left is the nonpreferred side, have been conjectural.

The theoretical question of whether the results of motor output to one limb which produces a learned movement pattern can be transferred to the opposite limb without practice was addressed as early as 1903 by Woodworth (Ammons, 1958), who suggested that the bilateral transfer phenomenon exists because (1) hands are always innervated together and thus specifically are involved at the same time and (2) eye movements and total bodily coordinations might be common elements. In a paper with H. D. Marsh (cited in Ammons, 1958) Woodworth reported a much higher positive correlation between performances of the right hand and of the left hand of a person on the same test than between his performances on different tests with the same hand. Weig (1932) cites an extensive review of the literature beginning from the 1850s on cross-education (bilateral transfer), and Ammons (1958) in updating Weig's work presents additional evidence, both historically and experimentally, to support the theory of bilateral transfer. Recent studies have both supported the theory of bilateral transfer (Singer, 1968; Laszlo, Baguley & Bairstow, 1970; Goldstein & Braun, 1974; Tsuji & Ide, 1974) and refuted it (Dunham, 1977; Lurcat, 1971–72).

Where the theory has been supported, bilateral transfer effects are not necessarily limited to bilaterally symmetrical limbs. Positive transfer has been found not only from hand to hand, but from hand to foot (Bray, 1928; Cook, 1934). This might explain the dance studio phenomenon of "marking out" a movement sequence, whereby, in one variation, the dancer goes through the pattern basically standing still, except for the use of the hands to indicate what the feet are doing.

The majority of the above studies have used simple and short motor patterns. In the dance studio, however, one typically finds more complex motor patterns consisting of sequences comprised of series of movements linked together. Whether the bilateral transfer effect occurs for complicated movements, and whether it can be enhanced by practice, are questions that have not been addressed.

The purpose of the present research is to provide the first concrete data for the dance field as to whether the current dance practice of teaching complex patterns to the right side and expecting transfer without practice to the left side—based unknowingly on a bilateral transfer mode—is viable, and if so, whether it is the best of possible techniques.

METHOD

Subjects

Subjects were students, freshmen through seniors, at SUNY, New Paltz, who were recruited by advertisement and/or announcements in dance classes. Based on prior dance experience and hand preference (all happened to be righthanded), the subjects were divided into two groups (naive and experienced). The naive subjects had never danced before (neither modern nor ballet) while the experienced had had some

TABLE 1

Questionnaire (Part 1): Judgmental Rating

Rating:
1—very poor
2—poor
3—passable
4—good
5—very good

I. Overall Movement
  A. Technical Ability
    1. Balance 1-5
    2. Body weight sense 1-5
    3. Strength 1-5
    4. Alignment 1-5
    5. Flexibility 1-5
  B. Movement Integration
    1. Baseline flow of movement
       fragmented 1 2 3 4 5 integrated
    2. Clarity of effort phrasing
       unclear 1 2 3 4 5 clear
    3. Body mobility
       frozen 1 2 3 4 5 fluid
  C. Affective and Expressive State
    1. Understanding of movement
       unsure 1 2 3 4 5 confident
    2. Degree of anxiety (discomfort)
       anxious 1 2 3 4 5 comfortable
    3. Involvement (attention, concentration)
       none 1 2 3 4 5 a lot

dance training—from a six month college modern dance course to no more than four years of dance training. Subjects were then randomly placed in treatment groups by assigning numbers to the subjects (first the naive subjects, then the experienced ones), then using a table of random numbers to indicate in which of four treatment groups each number would be.

Instrument

A scaled questionnaire, designed by the author, with the help of a consultant trained and certified in body effort/shape analysis (Laban Institute of Movement Studies), was constructed using standard terms and categories currently in the movement research vocabulary.

The questionnaire was divided into two parts. The first dealt with an analysis of the "overall movement," the second with an analysis of the "specific movement" sequence. The "specific movement" section was used to evaluate the subjects' performances on each count of two eight-count movement sequences, while the "overall movement" section was aimed at evaluating the totality of the movement sequence.

TABLE 2

Questionnaire (Part 1): Objective Rating

Rating:
1-does not appear at all
2-vaguely or rarely present
3-moderate, present but in isolated appearances
4-clearly, frequently present, some importance
5-very strong, consistent, predominant

I. Overall Movement
  D. Effort
    1. Space
       Direct 1 2 3 4 5 — Indirect 1 2 3 4 5
    2. Weight
       Firm 1 2 3 4 5 — Fine 1 2 3 4 5
    3. Time
       Sudden 1 2 3 4 5 — Sustained 1 2 3 4 5
    4. Flow
       Bound 1 2 3 4 5 — Free 1 2 3 4 5
    5. Intensity (degree of energy)
       Neutral 1 2 3 4 5 Generally Dynamic
  E. Shape
    1. Shape replication
       diffuse patterns 1 2 3 4 5 clear shapes
    2. Shape memory
       unable to repeat 1 2 3 4 5 remembered and repeated
    3. Degree of attention to spatial form
       "does it" body oriented 1 2 3 4 5 "dances it" environment oriented

The "overall movement" analysis was further divided into two sections, based on the type of scaling utilized. Table 1 presents the first section's three subsections: technical ability, movement integration and affective state, which were graded on a scale of 1-5, using a "judgmental" rating: very poor, poor, passable, good, very good. In Table 2 are the two subsections, effort and shape, which were graded on a scale of 1-5, using a more "objective" rating: does not appear at all, vaguely or rarely present, moderate, clearly present, very strongly present.

In the five subsections of the "overall movement" analysis, the term technical ability represents a composite score consisting of balance (ability to keep from falling when in an unstable position), body weight sense (the ability to sense the relationship of gravity and strength in the body), strength (good muscle tonus), alignment (stationary posture) and flexibility (freedom of joint articulation). Movement integration, the clarity in the overall movement phrasing, had three subheadings: baseline flow of movement (the movement flow from count to count), clarity of effort phrasing (the dynamics of the movement), and body mobility (degree of muscle rigidity). Effort refers to Laban's quality (dynamics) of movement and subsumed space, weight, time, flow and intensity. Shape, used in Laban's sense of the way in which the body forms itself in space, included shape replication, shape memory, degree of attention to spatial form and visual behavior. The last category, affective states, refers to how the subjects emotionally performed the movement, and included understanding of movement (outward manifestation of mastery), degree of anxiety, involvement and touch patterns (self touching patterns during testing).

The instrument was used by three judges in evaluating a series of videotapes. In determining interrater consistency, an analysis of variance comparing means of the data for each judge indicated no significant differences in the judges' mean ratings for the two movement sequences—the backward walk or the lean. Additionally, Pearson Correlation indicated significant interrater reliability, ranging from .46 to .69 ($p<.05$) on the backward walk and .75 to 1.0 ($p<.05$) on the lean.

Design and Procedure

A 2×2×2 factorial design was used: the first factor was ability, and had two levels, experienced versus naive dancers; the second factor was direction of transfer, and had two levels, preferred side to nonpreferred side versus nonpreferred side to preferred side; the last factor was transfer of learning, and also had two levels, one-trial versus practice. Thus the naive and experienced dancers were randomly assigned to one of four treatment conditions; preferred to nonpreferred and one-trial learning; preferred to nonpreferred and practice; nonpreferred to preferred and one-trial learning; nonpreferred to preferred and practice. The learning for the one-trial groups involved a single demonstration of the movement by the instructor, followed by one practice trial by the subjects. For the practice groups, learning involved a demonstration, followed by the number of practice trials necessary for the subjects to indicate that they knew the movement. (The average time was approximately five minutes.)

Two different eight count movement sequences were used. The movement sequences were labeled "lean" and "backward walk." For a description of the sequences, see Table 3. Each group was taught both sequences, one at a time. After each sequence, the experimenter indicated that the subjects were to perform the movement on the opposite side. Videotapes

TABLE 3

Movement Description: Lean and Backward Walk

The lean sequence consisted of:

Count 1: From a standing position facing front, do a lunge to the side, ending with weight over bent parallel (not turned out) foot.

Count 2: Pivot on the bent foot (body is now facing side and leaning over front, turned out, bent foot.)

Count 3: Maintaining the weight over front foot, straighten front leg and simultaneously extend arms diagonally forward and upward.

Count 4: Make a complete circle with the arms beginning by reaching overhead and ending in the starting position.

Count 5: Transfer the weight backwards and end in turned out bent knee position on back foot, front leg straight. At the same time bring the arms to a crossed position in front of the chest—close to the body.

Count 6: Step onto forward foot and into a three-quarter turn to the back allowing the trailing free leg to be straight behind the body and slightly off the floor.

Count 7: Using two runs and a leap, return to a front position.

Count 8: Shift weight onto the free foot (lunge similar to count 1) while facing forward.

The backward walk sequence consisted of:

Count 1: Facing forward, take three walks backward.

Count 2: Leap backwards onto the free foot. The new front free (no weight) leg is straight forward with toes pointed.

Count 3: Bring the free leg into a high parallel position, foot alongside knee and then press foot (in a flexed position) down to the floor so that it becomes weight bearing.

Counts 4 and 5: With opposite foot, lunge—weight shifts to bent knee—to the side, keeping the body facing front and at the same time reaching with both arms diagonally upwards to the same weight bearing side. With body still facing front, arms drop diagonally downwards, then low center and then rise diagonally to opposite upwards diagonal (body bends and shifts weight as the arms describe the arc) ending with weight over the opposite foot from start of count 4.

Count 6: Turn to opposite side by stepping sideward with free foot and then crossing the next foot over the first one far enough so that a turn results. End with weight on foot that did crossing.

Count 7: With free foot, lift to back and balancing on one foot describe a half circle by moving the leg parallel to the floor from the back to the front and ending with leg, bent at knee, in front of body.

Count 8: Change feet with a leap in place, ending with other foot in a front attitude (bent knee at a 45 degree angle off the floor).

were made of that reproduction; then the second sequence was taught and taped in the same way.

Three consultants trained and certified in body effort/shape analysis (Laban Institute of Movement Studies) viewed the tapes and evaluated them, using the scaled questionnaire. Prior to evaluating the tapes, the consultants received a definition sheet which defined each of the terms used in the questionnaire.

RESULTS

A total of 48 subjects were recruited for the experiment, but only 40 subjects appeared at the appointed time, causing asymmetries in the anticipated factorial design with equal numbers. Therefore, prior to statistical analysis, a table of random numbers was used to eliminate scores in excess of the smallest category.

For this report the "overall movement" (and not the "specific movement") analysis was considered. The three subsections within the overall movement analysis, which used the same scale (judgmental rating) were analyzed independently. Of the two remaining subsections (shape and effort, which used the more "objective rating" scale), only shape was graded, because in viewing the tapes the three consultants could not distinguish any effort component in the movement sequences. Thus, for each of the two movement sequences, the 2×2×2 factorial yielded results in four subsections: technical ability, movement integration, affective state and shape.

The raw data within each subsection for each judge were averaged, and then the data for the three judges were pooled and averaged. An analysis of variance was done on this pooled data.

The three factorial design (ability, direction of transfer, and transfer) yielded significant results in the four subsections (technical ability, movement integration, affective state and shape) for the two separate movement sequences.

Tables 4 and 5 summarize the results that were significant. In both the Lean and Backward walk movement sequences, there was a significant main effect for transfer and direction of transfer in almost all of the four subsections. In every case the significant main effect for transfer was for the practice condition, while for direction of transfer it was from the nonpreferred to the preferred side condition.

There were also significant interaction effects. Specifically, in the Lean movement sequence, the Affective State subsection's three factor interaction indicated that the ability-by-transfer interaction was not the same for the different levels of direction of transfer. In the preferred to nonpreferred condition, the experienced subjects did better on the one-trial. On the other hand in the nonpreferred to preferred condition, the naive subjects did better on the practice task, and the experienced subjects did better on the one-trial.

In the Shape subsection of the Lean movement sequence there were two significant interactions. The

TABLE 4

Summary for Significant ANOVA Results for the Lean Movement Sequence

Section	Effect	F	Direction of Effect
Technical Ability	Transfer	11.00	Practice
Movement Integration	Transfer	10.80	Practice
	Direction of Transfer	4.29	Nonpreferred to preferred side
Affective State	Transfer	10.32	Practice
	Direction of Transfer	14.2	Nonpreferred to preferred side
	Ability × Direction of Transfer × Transfer	8.5	[a]
Shape	Transfer	11.8	Practice
	Direction of Transfer	21.8	Nonpreferred to preferred side
	Ability × Transfer	5.85	[a]
	Ability × Direction of Transfer × Transfer	8.16	[a]

Note: $p < .05$ and degrees of freedom are (1,24).

[a] See text for complete description of direction of effect.

first interaction was an ability-by-transfer effect, where both the experienced and the naive groups' use of the practice effect resulted in performance that was higher than the one-trial treatment. The second interaction was a three factor ability-by-direction of transfer-by-transfer, similar to the three level interaction that occurred in the Affective State subsection. In both, in the preferred to nonpreferred condition, the experienced subjects did better on the transfer (practice) task, while the naive subjects did better on the one-trial. However, in the nonpreferred to preferred condition, the naive subjects did better on the practice task, while the experienced subjects did better on the one-trial.

For the Backward walk movement sequence, the significant interaction occurred in the Shape subsection, and was an ability-by-direction of transfer effect, and the experienced subjects performed higher on the nonpreferred to preferred side, while the naive subjects did better on the preferred to nonpreferred side.

DISCUSSION

In bilateral transfer, the motor pattern transfers from one side of the body to the other through practice on the first side (Underwood, 1966). According to this definition, and assuming that motor pattern as used in the present research is a complex movement sequence, then a significant bilateral transfer effect as a result of practice was noted. Importantly, in the three subsections, which collectively and independently indicate the degree of success of movement integration and shape, the results substantiate the bilateral transference of complex movements.

Further, the significance of the transfer effect for both movement sequences in the affective state subsection supports research by Munn (1932) and Bray (1928), which indicated a reduction in the nervousness and self-consciousness of the subjects in the transfer condition.

A major new finding of this research regards the direction of transfer's significant laterality effect from nonpreferred to preferred side. This result was not expected, since the results from studies with a bearing on the effects of hand preference (Ammons, 1958) indicate greater positive transfer from preferred to nonpreferred side. Typically, bilateral transfer studies have used simple tasks such as mirror star-tracing and pursuit or compensatory tracking. Whether or not the response to the complex movements used in this study indicates that such movements will normally transfer best from nonpreferred to preferred side is a subject for further research. Complex movements were used for this study because an intuitive bilateral transfer mode in the dance studio rarely involves such simple tasks or movements as had been used in past traditional bilateral transfer studies.

That direction of transfer was significant in the movement integration and affective state subsections for both movement sequences would indicate that constant repetition on the nonpreferred side is important in providing self-confidence, and it supports similar findings of Finlayson and Reitan (1976).

The laterality results call into question the conventional dance studio wisdom of teaching to the preferred side, and expecting a good quality replication on the nonpreferred side. That practice seems to be

TABLE 5

Summary of Significant ANOVA Results for the Backward Walk Movement Sequence

Section	Effect	F	Direction of Effect
Technical Ability	Transfer	13.26	Practice
	Direction of Transfer	4.88	Nonpreferred to preferred side
Movement Integration	Transfer	13.57	Practice
	Direction of Transfer	4.88	Nonpreferred to preferred side
Affective State	Transfer	11.53	Practice
	Direction of Transfer	6.95	Nonpreferred to preferred side
Shape	Ability × Direction of Transfer	5.86	[a]

Note: $p < .05$ and degrees of freedom are (1,24)

[a] See text for complete description of direction of effect.

based more upon convenience: if the teacher is right-handed, for example, it is simply easier for him or her to teach from the right hand. The present study indicates that there may be a more effective approach. It is suggested that the dance instructor begin the exercise/movement sequence on the nonpreferred side, and carefully demonstrate and analyze the movement on this side.

Thus, a dance teacher can achieve two goals by teaching to the nonpreferred side and expecting transference to the preferred side. The nonpreferred side will improve through the practice effect, while at the same time the dancer will be maintaining a high level of performance on the preferred side.

The various interaction effects basically support the above findings on transference and laterality. For example, the ability-by-transfer interaction in the shape subsection confirms a dance studio observation that experienced dancers do better with practice than do naive dancers. In practical terms, this interaction makes sense because the experienced dancers would have the ability to imitate and perform shape characteristics of a movement better with more practice than naive dancers given the same amount of practice time.

Additionally, the three way interactions in the Lean movement provide additional support for the transfer effect. Curiously, this effect did not hold in the preferred to nonpreferred side for the naive dancers, whose scores were better in the one-trial than they were in the practice condition. However, when naive dancers are compared across the direction of transfer condition, their improved scores support the laterality effect of nonpreferred to preferred side.

The significant interaction in the Backward walk's shape subsection between ability-by-direction of transfer presents a relationship for the naive dancers, which, although at odds with the remainder of this study's data on laterality, is not crucial. The naive subjects' better performance from preferred to nonpreferred side in this one subsection and for only one of the movement sequences becomes less important when compared with the data indicating the opposite results. Further research might clarify this.

It is worth noting that although this study divided the subjects into experienced and naive groups, the criterion used for the experienced group was that the subjects "had some dance training." It is highly recommended that this study be replicated with subjects whose diverse skill levels could be easily discerned, i.e., professional dancers (for experienced) versus a naive group, which would include subjects with a more limited exposure to dance experiences, such as first and second year dance students.

The implication of bilateral transfer and the practice effect, for dance, is that dance teachers have intuitively been doing something right! In the concern over not wasting precious studio dance time, teachers have tended to analyze a complex movement in detail, on one side only—expecting dancers to do the transference themselves. As confirmed experimentally, this expectation is reasonable, based on the bilateral transfer phenomenon. Furthermore, the more practice on the side that is being taught, the better will be the replication of the complex dance movement pattern to the bilaterally transferred side. Finally, by teaching to the nonpreferred side and expecting bilateral transfer, the nonpreferred side will improve (through practice), and the quality of the transfer will be significantly better than has heretofore been obtained using the traditional method.

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SECTION VIII

INTERSECTIONS: A FORUM ON ISSUES AND PHILOSOPHICAL IDEAS

According to the Athenian historian, Thucydides, the bravest are those having the clearest vision of what is before them. Fully aware of both the glory and the danger, they nevertheless proceed. While the best ideas are really quite common, it takes a special kind of author who is able to identify a trend in thinking, to give an idea full utterance, and to interpret it, crystalizing its form.

This *Encores II* collection closes aptly with an exploration of issues and ideas which remain vigorous testaments to a vitality of thinking and questioning during the 1978-1987 period. The writers are diverse in their experiences and in their points of view. Yet all share in a curiosity about the nature and value of various dance experiences. Cohesively, these writers were concerned that dance continue to be promoted as a vehicle for developing self expression. They were personally grounded in their judgments and persuasive in their convictions.

Some difficult issues were met head-on, such as stabilizing the nature of the dance experience, discussing the institutionalization of dance education, and seeking a relationship between dance as art and dance as physical activity. The perilous overexpansion of popular summer dance programs, which has seemed to drain away a sense of excellence through purposeless evolution, was a warning cry. One of the inherent problems of pursuing art in an academic setting was revealed in the challenge of designing relevant modes to evaluate faculty.

Appropriately, this volume comes to a close with Aileene Lockhart's mandate "I ask that we remember the stated purpose of the National Dance Association: 'To promote continuous development of sound philosophies and policies in all forms of dance education. To provide *leadership* which will stimulate improvement in programs, materials, and methods in dance.'"

Journal of Physical Education and Recreation, May, 1978,
pp. 34–35.

32. THE SPECTACLE OF THE BODY: AS ME

Leroy T. Walker

The ideas that follow are based on the assumption that you will agree with me on one basic premise: that the body is what a man or woman really is, that the body represents the psychophysiological entity of heart, mind, spirit, which is the inner person, and the outer physical form as evidenced by the physical body and its actions. One expert has reckoned that it is both the inner and outer form which symbolize what a person does and becomes. It is those forms which provide the person with the medium or action by which adaptation and adjustment take place, as the person relates to the world about him/her and moves through life. It has been further written that the inner and outer aspects represent the whole body, which is as different from the sum of its parts as the sound of the Boston Pops in and of itself is different from the separate sounds and instruments that contribute to it. I think that in health, physical education, recreation, and dance we are concerned about both the inner and the outer forms which represent the whole person.

There are distinguishable differences between bodies; there are also clear distinctions in how bodies are perceived by individuals. Frequently, the question "Am I really me?" can not always be answered in the affirmative because, unfortunately, in some instances the body is perceived as an "it" and is, therefore, an expression of "it." What am I doing to "it," the body? What is happening to "it," the body? In these instances, the body is more a mere instrument than an instrument of expression which reflects the "me" of a person. In the "it" concept, the body is something the self has, the body is external to the self, something to be used, trained, manipulated. This concept is illustrated every Saturday, Sunday, and Monday night as the football season progresses, as we see great, big huge men literally throwing their bodies at each other. Still another example of this concept was revealed in the findings of a study at the University of North Carolina in Greensboro where some women were interviewed at the city jail, these women having been arrested as "ladies of the night." Several interviewed disclaimed the humility that they were "ladies of the night." Two of them were school teachers and one, a housewife. When asked why they participated in this kind of activity, they answered: I'm only using my body to obtain extra cash for furs, jewelry and other simple delights. My body is not really me. It's only an instrument. It is an "it," not really who I am.

As I perceive the body as an expression of me, not just as an "it," I utilize my body as an absorption in the feeling and the meaning that goes with the feeling. There is a sense of identity, of expressing my feelings about things, what is seen, heard, or touched. The body expresses an exhilaration of joy, of laughter, of being refreshed, of being released from tension. My body is indeed me. Directed by my mind and inspired by my spirit, my body is experienced as uniquely and peculiarly my own. My body is so intimately related to what and who I am, that the experience of selfness is indissolubly linked with the existential projects which radiate from my body as it is actually lived. My body, immediately experienced and initially disclosed, is my concrete mode of orientation in a world of practical and personal concerns. It is not something that I possess and consequently use in one way or another as an instrument or utensil. My body is me.

Now this conclusion has to do with dance, it has to do with my concern as a teacher and a coach, and it has to do with the attitude of the Alliance. First of all the concept of the body as an instrument of self-expression has, in my opinion, suffered in the past years for lack of cultural acceptance. The lack of acceptance has been influenced in part by the fact that sport, physical activity, and even dance, in some instances, have regarded the body as other than self, rather as an instrument for accomplishing certain things. In addition, the lack of acceptance of the body has its base in the sociology of religious ethics, intellectual literature, the utilitarian ideology of mechanization, and scientific positivism, all of which place a low value on the body, linking it to the concept of "it." Possibly we have, in the Alliance, spent too much energy and time trying to refute history rather than assuming a positive position in the present.

A positive position would begin with an extension of the Marxist philosophy which advanced the concept that culture is the material and intellectual result of the creative ability of the human being, a process of physical and intellectual perfection of man, his upbringing and education, the ideological, artistic, and scientific reflections of these processes. Culture is an expression and measure of the human aspects of life. When our cultural history is so perceived, dance is seen in the light of its significant contribution and no other defense is necessary. There is no better medium for this expression of cultural development than in dance. In dance, one is one's body in the act of expression.

As a coach of sport—track and field, basketball, and football—I realized long before I watched Edward Villella in "Dance of the Athlete" that sport and dance had many commonalities. In New York in December 1974, I knew as I watched "Nureyev and Friends" perform that the great flexibility, agility, strength, and dexterity demonstrated here were not unlike that I had observed in O.J. Simpson on the gridiron and Julius "Dr. J." Irving on the hardwood courts, even though with less artistic flair. Of course, watching Simpson, Irving, Villella, and Nureyev, I can even more appreciate Mark Van Doren's gem: that all human beings are alike and all are different. I want you to know I am not trying to equate the movement quality of O.J. and "Dr. J." with Edward Villella and Nureyev. However, when you listen to O.J. Simpson or Julius Irving or Rudolf Nureyev or Edward Villella describe the feeling experience of movement in terms of exhilaration, joy, and identification, you know how similar their experience of movement must be.

Knute Rockne of Notre Dame and Dan Bible of the University of Texas used dance years ago to perfect the rhythms of their backfield men in football. The footwork of Sugar Ray Robinson in the boxing ring was utilized to launch him on a dancing career though much less glorious than that of Villella, who was also a boxer. Ken Avery, the Cincinnati player who refined his foot work as a running back with ballet and tap dance training, is another example. While I admire dance as an art form, what really excites me and leads me to believe in the permanence of dance in education is its unique role in human development. The potential inherent in dance as it exists in our schools, colleges, recreation centers, agencies, and universities is the provision of opportunities for the "me" of my body to really come alive.

There are millions of people who are not turned on by sports, and I say that even as a coach. There are other millions who are not turned on by recreational activities, nor even by jogging. These people may be turned on by the special nature of dance. Thinking in terms of what the possibilities are for physical and aesthetic growth, it is obvious that dance can make a substantial contribution to those who choose to move in it. The sensitivity, strength, endurance, control, articulation and exhilaration exhibited by dance performers attest to the power of dance as a former of body-selves who experience themselves as strong and beautiful.

It is generally agreed in the Alliance that dance is at the crossroads, but there is still a difference of opinion as to what it says on the signpost. As a layman, I see on the signpost an arrow pointing the way to a new Dance City, to which all people of all ages can go to develop the "me" of their bodies. To me, the signpost reads "exciting dance city ahead" and "smaller performing art suburbs over here" for those who prefer that. The brochure states that "Dance City shall provide every form of body expression for every taste in dance. Movement and music provided, or create your own; try classical ballet, expressive modern, the more mundane bump, bugaloo, muscle, or machine; or how about a serene waltz or invigorating hoe-down? There is a place for you in Dance City, America. Just do your thing, have your movement fling!"

There is no question about my personal belief in dance as an important and significant part of the Alliance. I feel more confident than ever that a positive aggressive thrust now exists; that as the dance professionals, teachers or performers, practitioners or artists, continue to be creative mavericks working vigorously to provide dance for everyone, the National Dance Association is sure to continue in its unique role in the Alliance and to make the significant contributions to enhancing the spectacle of the body as only dance can.

Journal of Physical Education, Recreation and Dance, May/June, 1986, p. 40-42.

33. ALMA HAWKINS: AN ACADEMIC PERSPECTIVE

Sandra Minton

Alma Hawkins, as chairperson of the Dance Department at the University of California, Los Angeles, served as an inspiration to many. Now, as a professor emeritus at UCLA, she continues to be a leading influence in the dance field, especially in her work with the Council of Dance Administrators (CODA).

SM. What are some reasons for people not intending to be dance professionals or educators to take courses in dance?

AH. It seems to me that dance is a very vital experience for any person, primarily because it uses movement as a way of experiencing and as a way of expressing. Dance helps people get in touch with their bodies as an important means of relating to their environment. This kind of sensitivity seems to be missing today in so many people.

Besides the basic movement aspect, dance affords an opportunity to work creatively, to get in touch with one's potential for imaging, and to make one's unique statement. I've noticed that this kind of experience does not always result in great dances; but through the process people do get acquainted with themselves, discover certain values, and find a new way of knowing. I think this is an experience that they can carry over into their everyday life. The moving phenomena and the creativity phenomena are very central.

SM. What do you feel is the key to structuring appropriate dance experiences for students at different educational levels?

AH. First, teachers need to be clear about what is central in the dance experience—dance as an art—and how they can help individuals explore movement—the potential for moving and for creativity. There's a central conceptual base that's important. Then I think when you work with children, you try to understand where they are; you use imagery and tasks and approach dance in a way that is meaningful to the child. You don't expect the same kind of results as with adults, but experiencing is drawn from the same conceptual base. As children get older and can handle more abstract and sophisticated ideas, you begin to develop the technical and the choreographic side of dance. Ideally, it should be a gradual progression from that early childhood experience straight through to sophisticated forms of choreography. The unfortunate thing is that in most of our situations much of the dance happens in higher education, when it should start with the children, and gradually move through the different age levels.

SM. What do you see as the goals of dance in higher education today?

AH. There are some underlying goals, but these will vary according to the institution and the role of dance in that institution. In some places, dance may be available only as a general experience and not as a major program. In this case dance offers a broad experience concerned with discovering movement; finding the potential for creating; and knowing dance as an art experience.

When a concentrated dance major is offered, then dance must meet the equivalent kind of goals as those held in any other discipline within the university. We must provide a broad education in our field as is provided in English, history, science, or any other field. That implies that we must be clear about our body of knowledge, and find ways to provide appropriate experiences. In a more direct way, our goal is related to that of the university's concern with research and creativity, and with helping people prepare themselves to move in whatever direction they want to move—as a performer/choreographer, teacher, researcher or whatever.

There's another underlying goal that is also very important. The concern for human beings and their growth should be central throughout this whole educational process. Dance education is not just training in technical proficiency. Some people would say that our goal is to prepare people to take on certain kinds of jobs. I think we do have a concern about what they are going to do, but personally, I don't think that's the first priority. We try to see possible kinds of outcomes for our students, so that those who are interested will be able to move into the professional dance world, or into research and scholarly work. I think we see these outcomes, and try to make some provisions for them, but the first priority is an education that provides a broad experience in dance.

SM. Do you feel that dance is taught differently in a university than in a dance studio?

AH. In a way, the purpose is different. The purpose of a studio is usually to prepare people to dance professionally. We hope that good university programs are going to prepare some people who may very well move into the professional field, and we have demonstrated that many of the people in professional companies come out of universities today. The studio does not have a responsibility to cover many of the areas of the discipline like history, aesthetics, philosophy, notation, and music for dance which I think the total study of dance does require.

Another important difference is related to one of the roles of higher education which is concerned with not only passing on information that has been accumulated, but also doing research and bringing about new knowledge. How did music and art develop their literature? It evolved out of the broad discipline within an academic world. I think that there are very real differences between studio and university dance.

SM. Do you think that the two worlds of professional and educational dance have moved closer together today or farther apart?

AH. They've moved much closer together. In the early period, we did not even speak to each other. Gradually, we started talking, and then brought professional dancers into higher education as visiting artists. The educational programs have become more developed and more proficient, so that the product in some of our schools is comparable to the product in the studio. I'm talking about technique in particular.

SM. We hear a lot today about teacher burn-out. Can you make some recommendations for avoiding such burn-out?

AH. I guess the burn-out is a result of a lot of things. Part of it is the day we live in and the stress everyone is under, not just teachers. Part of it is related to the economic situation, and the load that has been placed on people. In dance, we have been so dedicated to developing high quality programs that people have carried much heavier loads than faculty in the rest of the academic world. That's one of the things we have to gradually change. There are many factors with no easy answer.

I believe that the chairperson needs to arrange faculty assignments so that they provide variety and stimulation. That's an important role of the chairperson. I think the second thing is that each person has to have his or her priorities in life, and find ways to protect those priorities. The third thing, I think, is that the teacher needs to be committed, dedicated, excited, involved and believe in the students. If that is so, there is so much satisfaction inherent in the work, that it helps avoid the burn-out. You see, it goes back again to why you are there. You're really there to help students grow and develop and become competent in many ways.

SM. In your book, *Creating Through Dance*, you discussed dance technique and dance composition skills. How would you explain the relationship between the technical and creative areas?

AH. There are so many points of view about this. If I could have it my way, I wouldn't even use the word *technique*. I would say *movement study*—working toward technical proficiency. This means discovering what the body can do, and discovering how to do it efficiently—exploring all the ways the body can move and developing that with efficiency. Quality in the technical performance is very important, but I think it needs to be seen in terms of studying the movement phenomena and not from just passing on techniques that people have learned from some other source. To me, there's a very big difference. I would also like to see movement study taught in such a way that experiences are not presented in fixed patterns. Even though you might start something in a fixed pattern, ideally, you should move out of it; out into an improvisational situation, so it becomes functional.

In the creative area, I think we have the responsibility of helping students learn to understand the creative process. They need to learn how to get in touch with the basic aspects of the creative process—the inner sensing, the feeling, the imaging, the forming—and let this come out in studies which gradually progress to a more sophisticated form.

There are many different ways of facilitating these experiences, and each person has to decide which approach to use. I think that we need to spend more time helping students experience the process, rather than starting with specific kinds of problems that relate to principles of form. Teachers have learned a great deal about choreography, and about form and craft, so that it seems appropriate to package the information and give it out. But if the student never has a chance to experience in his or her way and move through the process that one has to move through, we have skipped over the basic aspect of the creative process. I think this is one of the areas that needs a great deal of thought today. Many times we see choreography that gives the appearance of being an arrangement of movement, technically good, but missing the mark of what art is all about.

SM. Can you relate your ideas about creative work in dance to some of the research currently prevalent in right brain/left brain learning?

AH. This research has implications for the creative process and is related to the experimentation that I have been doing for the last several years. I think it's important that we become familiar with the knowledge in other fields that is related to what we are doing—and in this instance, it's creativity. We don't have all the answers certainly, but there has been enough research so that we know there are two hemispheres of the brain, and they function in a thought process in two different ways. One is related to the outer world and to the logical, analytical, sequential way; here we use verbal means of expression. The other, which we haven't valued much in our society, is a more receptive mode.

That receptive mode is concerned with the inner world—the experiencing, the feeling, the imagery. If you look at what artists say about the way they work, you discover that something causes them to retreat to this receptive mode. It's in that mode, the best we understand it now, that imagery begins to shift and change, and the felt-experience is inwardly sensed. This inner experiencing provides the impulse for externalization in movement, which takes its own shape and form. The "aha," and "flash," we think take place in the more receptive mode. It seems to me we have to understand that process, and then try to facilitate experiences that help people get in touch with the inner mode, because most of life is spent functioning in relation to the outer world. Young people tend to approach work with the feeling that there is an expectancy that they must meet. This inner kind of understanding is a strange experience and they are not sure that they can trust you.

We have learned from knowledge in other fields that in order for the creative act to take shape, there has to be an environment that allows the individual to trust, to feel free, and to dare to take risks in a nonjudgmental way. I'm afraid we haven't always provided that kind of environment. Now you're likely to be misunderstood when you say this. I think there is a difference between early experiences, and those we provide for seniors and graduate students. We have a responsibility to help the older students learn a great deal about their art, and I'm sure there are times when we can question whether or not educational experiences accomplished what we were trying to achieve. The important thing, I think, is to decide on what we believe to be an effective approach. Somehow, as we enrich the students' background, we must keep alive that ability to get in touch with the inner self, to risk, and to not be afraid to try. That's the big task. I, personally, think that's the big challenge we face today. How do we facilitate creative work that results in unique, substantive statements?

SM. You are now involved with CODA (Council of Dance Administrators). Why do you feel that it was important to form this organization?

AH. There is an interesting background to CODA. In 1966 we had an opportunity to have the developmental conference where we brought together 35 professionals—people who had substantial dance majors. It was a time of transition, and it seemed important that we have an opportunity to sit down and clarify our philosophical base—what the content of our dance majors should be, and how to proceed with these programs. We brought in people from related disciplines like Susanne Langer from philosophy, and John Martin, and Frank Barron in creativity. By the end of the 15 days, we were so filled with all this information that we wondered how we were going to apply all of it. As a result, ten of us who had substantial dance programs met to discuss the implications of this conference. We decided that we had to continue to meet, and so ever since we have met annually. We build an agenda out of our concerns, the problems and the trends. We share our ideas and discuss them. I think it would be impossible to measure the value these meetings have for all of us. We go back and work in our own way, but through these meetings we have built a common foundation.

SM. What do you hope to accomplish in the future with CODA?

AH. I'm sure we will continue to meet as a group and discuss. Sometimes we take on certain creative projects. We thought it would be helpful for us to prepare a document setting forth some standards that have come about through our experience, and so we put together standards for the dance major.

Most recently we recognized that we were in a changing time. Many of us who had established programs were retiring, and young people were taking on leadership roles. To help young administrators understand the role of the chairperson and the accompanying problems and how to deal with them, we held a conference. (CODA Conference, June, 1985, Allerton House, Montecello, IL. Sponsored by CODA and the College of Fine and Applied Arts, University of Illinois at Urbana-Champaign.)

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34. LEARNING . . . DOING . . . ART-MAKING: SOME PERSONAL OBSERVATIONS

Nancy W. Smith

"The Dance Educator as Artist" . . . "The Dance Artist as Educator" . . . "Dance Education as Art Experience" . . . "Art Experience as Education" . . . Those topics are several windows, several views into a single rich landscape: the terrain of learning—doing—art-making. This is every human being's central territory.

Whether or not one is by vocation and professional commitment an art-maker and/or teacher, there is still at the center of one's being—of everyone's being—a growing, teaching-learning, image-making activity. It is full of vibrant and varied energies (we call them life) which are felt in our own individual inner stirrings and are replicated universally in the great cosmic dance of infinite motion that contemporary physicists are discovering daily. Individuals and societies may choose to ignore this vibrant center in man but they are never successful. It must be dealt with—because it deals with us.

Many of us are professionally committed in some way in touching and dealing with that human centrality, the area of image-making, and many of us pursue this involvement in an institutional setting. And so once again we shall address what has been over the years a persistent and prickly consideration: art in an institution. This is prickly and persistent because there are still those who feel that art and institutions have a natural antipathy, although we have come a long, long way from the days when including the two words in the same sentence was enough to make artists flee and institutions stiffen.

It may be a form of arrogance to quote oneself, but I am going to do it for a certain purpose. Recently I re-read something I had written ten years ago and I cite it now because it may give us a rebound board off of which to bounce some ideas from a ten year perspective.

> It has long been a commonplace that academe has not provided the most fertile soil for the nurture of the artist, that the real world of authentic experience for an artist is not located among the Gothic spires of the university, that "institutionalized" learning poses a threat to the development of artistic potency. Dancers—the last to enter the ivied precincts—have been perhaps most fearful of the dangers. They might trip on the ivy of administrative bureaucracy, inert curricula, sterile procedures; the pavane tempo of the academic procession seemed too restrictive.
>
> Past institutional patterns—and some present ones—have perpetrated and perpetuated these anxieties. As with other artists, the young dancer found that the exigencies of academic life allowed too little time or energy to do the thing called dance, to experience it, to make it, to dance. He found sometimes an almost exclusive concern with studying about dance, a valuable but secondhand experience not to be confused with the doing of it. It is ironic that in those very halls in which John Dewey has been venerated, the doing has often been minimized.
>
> There is only one way to become a dancer and that is by dancing. But there are augmentations by which one becomes a better dancer and by which one makes better dance. These are provided by the kind of training that enables the individual to cultivate and develop all his powers. The preparation of the performer and the choreographer need no longer be restricted to any single locale; it can occur wherever viable, intensive training is available. The university environment is beginning to be one such locus.
>
> Today's university bears about as much resemblance to the ivory tower of previous decades as Xeroxing does to carbon-paper copying. The secluded, protective campus—a surrogate incubator—is rapidly becoming a phenomenon of the past. No longer is the student insulated against the realities of the outside world. Today's student

> is not just the prospective recipient of the world; he is a prime maker of it . . . Such a responsibility can only be met by a university that permits an art discipline to shape its curriculum according to the nature of the art itself.
>
> The dance curriculum that purports to train performers and choreographers must be a fluid, multi-dimensional grouping of experiences in which the membrane between theory and practice remains sheer and permeable. First and foremost the student must dance; he must be dancing throughout the years spent in the program. He is learning as he dances; he is learning to dance, about dance, and through dance. This in no way deprives him of other domains of experience or knowledge. To the contrary, it becomes his center through which a broad experiential context is channeled and synthesized. It is the matrix of his perceptions through which he both apprehends and comprehends. But it is center, not periphery.[1]

Ten years later, I still believe in these possibilities and I also believe that we have seen possibilities become programs.

And what does the nature of this art of dance tell us about the shaping of its place in an educational institution? Well, first of all its own nature reveals dance to be a major, independent art form which should exist where it can best function as such. It can best function where it can most fully function. In my opinion, several conditions or ingredients are needed to provide the most fertile soil for growth: first of all, the proper orientation, i.e., the view of dance as an art, at the center of which is the doing and making; second, identity; and third, material resources.

Let's deal with the first area—the institutional recognition of dance as a major art. We still continue to hear an argument such as this one, that there are two animals, one known as "dance as art" and the other known as "dance as education" and that they should live in separate houses (philosophically and administratively) because their needs and natures are very different. I will never be able to subscribe to this idea. It seems to me to be a dangerous doctrine that (falsely in the name of education) encourages the dilution of the dance experience and/or effects the denial of education in the name of art. The mathematician does not teach a different or watered-down set of equations for the math student who plans to be a teacher. Certainly there are special, unique abilities and techniques required of a teacher and many of them can be developed through specialized curricular offerings, but they should evolve from a base of the pure and potent discipline of dance.

I see the many wondrous uses of dance—performing, teaching, choreographing, healing, etc.—as flowing from the pure discipline itself, and I fear the watering down of a discipline, supposedly for specific purposes. It seems dishonest, educationally and artistically.

I cannot say to what degree of effectiveness I have functioned professionally, but I do know that the endeavor in which I have been engaged for the past 25 years has been a single one—multifaceted, varied, but whole. I have not felt a schizoid pull among the teaching-learning-art-making aspects of my professional activity.

And I think that in the future, history will reveal to us in due time that the greatest diversity and exercise of the deed of dance came from the greatest base of strength—the autonomous discipline. Now autonomy can come in many contexts, and I would not presume to tell anyone where to put dance because I could not prescribe for anyone else's local situation. It does seem, however, that past history and future portent do seem to indicate a certain theme of growth, and that growth theme lies in the direction of administrative autonomy for the dance experience.

The dance experience in educational institutions has developed in simple cellular ways. In some instances it has achieved full curricular maturity consonant with its long-established, traditional maturity as a major art form. In other instances it is still in its curricular adolescence, often still tangential to another more fully developed curriculum. In each case, where dance is, in its programmatic and curricular development, is often significantly related to where it should be in its administrative placement.

The emerging pattern over the last ten years has been toward the autonomous department of dance, and at its best such a unit has valid interdepartmental relatedness with other disciplines. True relatedness obviously exists with physical education, movement sciences, theatre, music, design (art and architecture), etc. But relatedness is not identity. It is true that dance is movement; it is a performing theatrical experience; it is a nonverbal sensory art experience that deals in tonal dynamics and harmony and rhythm; it is a space construct. That is all quite true. Dance is all of those things, but it is no one of those things exclusively or primarily. It is its own kinetic, dynamic, communicative, temporal, spatial, metaphoric self.

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[1] Nancy W. Smith, "Dance in College: Performance & Choreography," Dance: An Art in Academe, New York, Teachers College, Columbia University, 1970, pp. 70–72.

Dance has some unique needs. These needs cannot always be met by those formulas, procedures, and practices employed for the operation of more "traditional" disciplines. What are some of these needs?

The central need is for a thoroughly professional opportunity for a competency-based program, a program in which the making and doing of dance are paramount. This means extremely flexible curricular patterning and structures that permit students to move at their own rate—for example, to stay at the intermediate level of technique (and earn credit) until they are individually assessed to be ready for the advanced. It also means a thorough understanding of the nature of the studio experience. The day of the 35 minute activity period is long gone. We must insist on daily professional studio classes of ample time duration and reasonable class enrollment, staffed by the most professionally gifted artist-teachers. (I know how long it takes to get these things—but I also know that the first step is to believe wholeheartedly that these things must be gotten.)

Flexible, modifiable and substantial academic credit for human performance must be built into the curriculum. We still encounter the prejudice that the only really creditable academic endeavor is studying about experience, not experience itself. And that actually is the biggest roadblock against a human performance centered, activity centered, making-doing-creating curriculum today. A full acceptance of the artist in the academic community is a corollary to all of this. It influences all aspects of the art experience in higher education, from the quality of instruction to practical considerations of promotion, tenure, reward.

And what should be included as experience for dance majors in such a curriculum? Again, no one can prescribe for another's situation, but some past patterning and current trends suggest the following:

> —That, although the emphasis of each program serves as a determinant of curriculum, the doing of dance remains at the center.
>
> —That the daily technique classes (preferably in both ballet and modern dance) are central to the student dancer's life.
>
> —That choreographic opportunity and repertorial experience are essential.
>
> —That the movement sciences are germane.
>
> —That today's dancer needs the amplification of studies about dance, its history, philosophy, etc.
>
> —That experience in related arts and other collateral areas is a vital part of curricular connection-making.
>
> —That graduate level specializations seem to be moving, at this time, in tracts of performance and choreography, ethnology, therapy, history and criticism.

West Virginia University, Karen Krall

The dance curriculum must include daily professional studio classes.

The doing of dance must remain at the center of the university dance curriculum. The daily technique classes are central to the student dancer's life, but there must also be choreographic opportunity and repertorial experience.

Disbelievers in the idea of art in academe come from both inside and outside the academic community. There is many a professional dance artist who will never be persuaded that serious, committed dances can be made and done in colleges and universities. They have had some good reasons for disbelieving, but they have not kept up with the times. The old institutional patterns did not permit the unique needs of the artist to be met in maximum ways, and the product too often revealed this. But there have always been enough exceptions, enough sturdy souls who pushed through in spite of some aspects of the system, to keep the evolutionary process of dance in higher education continuing. Now in the latter 1970s the results of this cumulative, slow, and often invisible process are becoming apparent.

The times, they are a-changing, indeed. And the new science, the new music, the new theatre, the new dance—all have begun to be made on campuses. These changes require curricular and administrative flexibilities, and in some places around the country, these requirements are being met. The wall between the professional artist and the artist on the campus has become much more permeable—indeed, one is often becoming the other. Many artists, educators, and administrators now view colleges and universities as regional centers of art-making. Dancers and dances are not just coming from the professional world to the campus but now also flow from campuses into the professional world.

The concept of professionalism is becoming amplified. The concept of the conservatory, the professional school within the university, is no longer anathema to all of academe. There is considerable sympathetic support from some enlightened administrators who accept the idea that the university context and the conservatory approach can have a symbiotic relationship that is extremely productive in today's world. The narrow, fierce elitism of a conservatory or a professional studio is no longer antipathetic to a democratic institution, if that elitism is seen to be an elitism of talent and commitment.

And today's artist is finding that top-level professional instruction existing in the broad humanistic context of a university can be a way of having the best of both worlds. Each needs the other. Todays' dancer cannot be a dancing machine; as Martha Graham has said, part of the training of the artist lies in "the cultivation of himself as a human being." Alwin Nikolais has said that a dancer's education should be a smorgasbörd with the acid to penetrate it.

Some of the internal disbelievers have been those who have felt that dance had no place at all in higher education or should function only in a most cosmetic way, as a decorative accessory to physical education, theatre, or music, or as a kind of aesthetic airwick to camouflage the heat of more serious scholarly endeavors. The academic community is beginning, however, to recognize, because of some stellar examples, that when the university makes a significant statement about dance, when it designates it as an autonomous discipline, such designation can enable it to increase its resources and thereby to serve a greater and more varied population.

With more substantial resources the dance department can more fully realize its commitment to several kinds of student: (1) to the one who plans to make a full commitment to dance, i.e., the dance major (and that commitment carries with it the responsibility of sensitive audition, screening, and assessment procedures); (2) to the student in a related field—theatre, music, physical education—who needs to have curricular experience in dance; and (3) to that general student for whom a significant kinetic and aesthetic experience should be available. These commitments and services can be extended to the fullest degree from the pure discipline itself and only when there are the sufficient resources that come with full identity and support.

The fullest service that dance can make to general education and to related fields will occur only if it renders the fullest service to itself. Kenneth Eble tells us that higher education may differ from lower "in asking that the learner make something of his learning . . . and that ideally, the something should be real . . . " And he warns us of over-generalized, unfocused, well-rounded education that "creates an immense overarching latticework upon which one can step along without ever getting inside."[2]

Photo by Carlyjane Dunn Rice

Today's dancer is not a dancing machine. Part of the training lies in the cultivation of self as a human being, and dance rightfully takes its place in the broad humanistic context of the university community.

As long as there is the Okeefenokee of the imagination in every human being, there will be image-making, art-making, God-seeking. And as long as there are human beings, those human beings will form in groups and will make institutions. Our task, it would seem, is to render both activities—the institution-making and the art-making—compatible in individuals and in society and to try to do so with some administrative felicity.

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[2] Kenneth Eble. A Perfect Education. New York: Collier Books, 1966, p. 140.

Perhaps we need to keep in mind the distinction between "institution"and "institutionalizing." An institution is defined as an organization to promote a cause or function; to institutionalize is to convert a cause or function into an organization. In the former the cause is served; in the latter it is handled, processed, and often consumed.

This brings to mind many thoughts about overhandling that are critical in our life in art and in institutions. Institutional structure and governance can overhandle that which it shapes and governs unless there is a fluid administrative spine running through the center of the corporate body. Students can be overhandled; choreography, like a young kitten, can be overhandled until the life goes out of it, until it is all organization and no breath. And that imbalance, wherever it manifests itself, is lethal for the development of the artist in the university. The "hold fast with open arms" mandate applies to art-making as well as to other human relationships.

It is so easy to overhandle and also so easy to hang on to the past. While realizing the value of drawing from the energies of the past, there is such a need and appetite today for future focus, particularly in some areas of thought and research in dance-making and dancer-making.

I feel that there is an urgent need for profound, basic research in dance technique. We have by this time developed some highly articulated progressed techniques and technical training systems. Certainly ballet and the Graham technique are highly inflected language systems and training systems, but there are other areas to expedite and lubricate the technical development of a dancer—such as basic, innovative kinesiological research; Eastern movement systems; relaxation and structural realignment techniques; therapeutic principles. And surely we are just beginning to touch the whole area of study of the creativity phenomenon. These and the development of new choreographic repertoire and the reconstruction and production of established master works are ever-opening paths to the future enrichment of the dancer's life within institutional settings.

And now, finally, some rather personal thoughts, feelings, observations. This essay began with a comment about that inner, central territory in all human beings, in which the learning-doing-art-making impulses reside. I would like to return there and say that I find it increasingly necessary, as we grow into more and more complex and active institutional structures, to touch daily that deep inner place, to reaffirm some old-new stirrings, to move through the bureaucracy and to continue to wonder. Here, then, are some recent musings:

> —That we in dance, in art-making are operating in the domains of mystery and vulnerability, enigma and openness.
>
> —That it is really no coincidence that openness and mystery are also characteristics and conditions of healing, of spiritual growth.
>
> —That perhaps knowing and healing are very much the same; they make whole, they alleviate the brokenness.
>
> —That health and knowledge are already in us, it's just a matter of uncovering them, of getting rid of all the junk in us.
>
> —And that ultimately if we are able to help make whole, to help harmonize through the dance experience, we are perhaps dealing with that spiritual commodity that Robert Pirsig (in *Zen and the Art of Motorcycle Maintenance*) calls "quality" and that the theologians call "grace" and that contemporary physicists call "charm."

Perhaps the grace of a dancer may truly be the grace of which the theologian speaks. If we are dealing in these many aspects of grace, perhaps we will ultimately be able to bend bureaucracy to the service of the dance experience, to the development of what the early Greeks, in referring to dance ecstasy, called "enthousiasmos"—the state of having the god within.

Probably these musings seem far removed from the politics and pressures of the dance educator as an artist in an institution, but I know that on a day filled with too many manila folders, I have to go back to center to touch some lyric impulse that got us all here to begin with.

Journal of Physical Education, Recreation and Dance, January, 1984, pp. 56–59.

35. FIELD NOTES ON SUMMER DANCE

Ruth Solomon

In 1972 I founded the Summer Dance Theater Institute on the campus of the University of California, Santa Cruz, where I had recently been hired to develop a dance program. I envisioned the Institute primarily as a mechanism for making available to my own students a breadth of dance experience to which our burgeoning academic year program could not aspire. The Institute was a response to what I perceived to be the need of dancers in Northern California at that time for a small, intimate dance community, which would provide high-level training and performance opportunities to carefully selected advanced students.

Each year hence the Institute wove itself inexorably into the texture of my life, always demanding, but also gratifying. Over the last few years it became apparent, however, that the quality of the program was being diluted as the result of a shrinking proportion of applicants to acceptances. In the early years I was taking approximately one out of four applicants. Now I was being forced to take virtually everyone in order to balance my budget. The reason for this was clear: during the nine years of my experience the summer dance business had swung from a seller's to a buyer's market. In the summer of 1980, California alone, according to *Dance Magazine*'s "Summer Dance Calendar," offered the prospective dance student 83 programs from which to choose.

That sort of development raises serious questions of supply and demand. As we all know, dance has experienced a boom during this period; on the other hand, those of us who are connected with higher education are also conscious of the ominous portents in demographic trends and the growing concern of young people these days for the practical application of what they learn. Also, one must wonder about a field that has grown as fast as summer dance, without any mechanism for control. Has attention been given to efficient use of resources, or even to truth in advertising?

In the summer of 1981* I decided to do my part toward redressing the supply-side abundance in the field by putting the Summer Dance Theater Institute "on hold." Instead of administering a program, I set out, with the aid of a grant from the University of California, to research other programs. I studied only well established "festivals." Ultimately I spent an average of one week each at the American Dance Festival, the Harvard Summer Dance Center, Jacobs Pillow, Boulder, Colorado, and the Long Beach Summer School of Dance, observing all classes, rehearsals, and performances, and talking to as many students, faculty, and administrators as possible.

What I found was, frankly, very much what I expected. Although each of the festivals has its own unique characteristics dictated by size, location, and financial arrangements, all intend to provide a broad-based dance community for their participants. At the most practical level this means that students and faculty are either in residence on campus, or housed in the surrounding neighborhoods, and thus are immersed on a 24-hour basis in the program. More abstractly, the sense of community pervades the attitudes and policies by which administration, faculty, and curricula are structured.

Each festival has as its head at least one dedicated, thoroughly professional administrator, whose commitment to the program is year-round. Responsibility for various aspects of the program is often shared equally with, or delegated to, a number of close associates, who in turn are supported by office staff. In several cases a dean of students facilitates day-to-day operations by maintaining records and dealing with problems of students. None of the administrators were also teaching that summer, although all are well-established teachers.

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*It should be noted that since this article was written, some changes have been made in the programs described.

The faculty is, of course, the heart of every program. The intensity of the summer festival required that the faculty truly have something to teach, and that they be consistently available in the studio day after day, despite the conflicting demands of rehearsals and performances. The festivals I visited differed somewhat in their hiring practices. Some chose to maintain the same core faculty year after year, others preferred an almost complete turnover. Nonetheless, certain common criteria for the selection of faculty were apparent. First, faculty were chosen primarily for their proven dedication and ability *as teachers;* performance reputation, or "name," was definitely a secondary consideration. This is an appropriate and important practice, as most students, I found from my interviews, really knew nothing about the faculty with whom they would be studying beyond the brief biographies they had seen in advertisements or brochures. Second, an attempt had been made in every case to build faculties which encompassed a broad range of background and skills; diversity, rather than narrowly defined commitment to a given style or approach to movement, was the governing principle. And finally, by far the majority of each faculty was drawn from outside the immediate locale, thus offering local students the opportunity to study with teachers who otherwise would be unavailable to them.

TECHNIQUE IMPORTANT TO STUDENTS

Curricular variations from festival to festival were generally subtle, yet significant in terms of how the programs were experienced by their students. The major issue was the proportion of technique to other classes and how the students functioned at the various competence levels to which they were assigned. Arriving students in every program wanted only to take technique from dawn to dusk, but quickly adjusted to the across-the-board official policy of two technique classes per day plus one, two, or three others, including production/rehearsal periods. At some festivals the operative philosophy was integrative; that is, sufficient flexibility was built into the schedule to allow students to experience the work of a number of faculty assigned to their level. At others, especially the larger festivals where numbers imposed restrictions, the tendency was for students to meet exclusively with one faculty member for modern technique and another for ballet technique throughout the six weeks. Nowhere did students have access to faculty at other levels. This caused some frustration for those who had come expressly to study with specific teachers.

CHOREOGRAPHY LACKING

I heard one question everywhere: "Where have all the young choreographers gone?" Indeed, each festival had included a choreography component in its curriculum, but in every case these classes were severely underenrolled. In one time slot at ADF, for example, the only choreography class offered had seven students, while the three technique classes opposite it averaged thirty-five students each. I have addressed this issue elsewhere, and would like to offer only a few observations here. First, it seems clear that today, lack of student interest in choreography is basically the reverse side of the current demand for technique classes. This juxtaposition rests largely, I believe, on an economic base; the young dancer whose main concern is to start earning a living in the field quickly realizes that most beginning jobs involve membership in a performance company. The requirement for membership in turn translates rather narrowly into mastery of a technique. I suspect the economic reality of the situation is reinforced by a somewhat unpleasant psychological verity: that for most of us it is easier to adapt to the demands of another's vision than to tap into the sources of our own creativity. Unless a student can be encouraged or coerced into the slow and often painful business of exploring the creative side of his/her nature, today's dancer will value only the physical dexterity required to get a job.

Second, summer dance programs are in a particularly weak position to provide the encouragement or coercion required to attract students to choreography classes. Because they are almost entirely dependent on student fees for their existence, they have virtually no leeway to offer courses that will not pay for themselves and no leverage to enroll students in courses that are not immediately attractive to them. College and university programs in which students must fulfill prescribed requirements toward degrees have a clear advantage here.

Third, the practice of substituting repertory classes for the traditional improvisation-composition-history approach to teaching choreography was widespread last summer, and represents a sidestepping of the issue to my mind. Working with a professional choreographer in the creation or reconstruction of a piece can be a valuable experience for the student dancer, but it certainly does not replace a course that takes the development of choreographic skills as its subject.

FESTIVAL PRODUCTIONS VARY

These repertory classes *do* serve the valuable function of allowing summer faculty to get their work produced, and the material generated in this way provides some of the festivals with the heart of their production season. The festivals I visited varied more widely in their approaches to production than in any other aspect of programming, since they are influenced by differences in location, availability of resources, and funding. Nevertheless, all are heavily committed to production by using their own students and faculty, by producing concerts by outside companies, or by some combination of the two. All of the festivals satisfy the requirement that a dance community involve its members as participants in and observers of the performance.

A shared characteristic which ran counter to my expectations, though parallel to the experience of my own Institute, is the common tendency of the festival administrations to perpetuate two myths about their programs which I found to be manifestly untrue. The first myth is that the festivals draw mainly "advanced" students. My own estimate would be that fully 90% of the students I saw, exclusive of a small but significant minority on scholarship, were in the "beginning" to "intermediate" range. Admittedly the judgment is totally subjective. One teacher's "intermediate" student might be another's "advanced" or "beginning." Nonetheless, I would judge that the achievement level displayed in the festivals' studios was far inferior to what their reputations had led me to expect.

This myth created a number of tense situations within all the festivals. Essentially, the administration was placed in a defensive position with students who "had come to be with the best," and demanded to be moved to a higher level because they "expected to be challenged more." As always, these complaints owed a great deal to ego pique, yet false expectation also played a significant role. This seemed especially unfortunate as the process of auditioning for classes and being assigned by an experienced, objective faculty can be one of the greatest benefits of a festival summer. Many students are seeing themselves for the first time in the company of a sizable group of unknown peers.

Faculty members, too, were often forced to scale down their expectations once they saw the actual talent at hand. Indeed, because the number of beginning dancers was far greater at every festival than the faculty hired specifically to teach at that level could accommodate, many faculty found themselves teaching beginners for the first time in many years. This circumstance resulted occasionally in dissatisfaction, impatience, and a lack of appropriate nurturing—byproducts of the unfortunate elitism fostered by hiring faculty with the understanding that they would teach only "advanced" classes. It may also have contributed to the surprisingly high incidence of injury at all of the festivals, as teachers who were accustomed to dealing only with advanced students may have been insufficiently attentive to underdeveloped body alignment and poor work habits.

The second myth which I found at all of the festivals was that these programs drew students from a wide geographical cross-section of the country. This claim is not totally without substance—scholarships and allegiances with particular teachers and dance departments help to diversify the clientele, yet the records indicate that approximately 71% of the students at each festival were either at school or lived in the general area. When I asked students, "Why did you choose to attend this program?" they often pointed to geographical convenience. Many added comments about tight money and the nonfeasibility of adding travel expenses to rising room, board, and tuition costs.

FESTIVALS FACE RISK OF EXTINCTION

These misconceptions about the composition of the student body at the summer festivals are "myths" because even those who are closest to the programs—the able administrators who put them together year after year—are functioning under the influence of an image which owes more to a noble past than to the present realities. By virtue of tremendous energy and courage, these administrators are preserving an institution which served the formerly small but well-trained student populace. It is less appropriate to today's students. Students at all levels of competence can benefit from the festival program, but in truth, most students could have benefited equally from far less elaborate training. These programs are geared up to deal with dance in a particularly high-powered way: to promote the art form by providing young people of proven ability with a crash course that will bring them quickly to full potential. When put to less than their intended purpose, the festivals run the risk of becoming mere white elephants.

This I take as a comment not on the festivals themselves, but on the ever-enlarging dance world of which they are a part. The uncontrolled proliferation of summer dance programs has created a competition for enrollments well beyond what can be considered healthy in a limited market. Unlike the established festivals, many new programs are being created primarily to provide an additional source of income for the host institution, summer jobs for members of local faculties, or ego boosts for their administrators. Another problem lies with the teacher who refuses to give the talented student the needed shove to get out of the nest, allowing him/her to luxuriate in what is close at hand and well known. Such self-service drains off needed resources. Unless we are willing to put the good of the art form above personal ambition, we run the risk of doing irreparable harm. In particular, the excellent summer dance festivals may sink under the burden of trying to maintain myths which no longer reflect reality.

One solution to these problems is some form of cooperation among festival organizers. We need to use summer resources to meet the needs of dancers at all levels (including professionals), while minimizing wasteful and confusing overlap. This seems most feasible on a *regional* basis. As a possible first step, the established festivals might be used as geographical, administrative, and philosophical centers around which to organize. If we acknowledge that the festivals serve the function described above—that they are elaborate dance communities dedicated to providing preprofessional training for advanced students—then we might expect dance teachers and institutions in close physical proximity to plan their own summer activities to complement rather than duplicate that function. As the festivals leave untouched numerous dance genres and an even wider range of student proficiency and commitment, everyone should still find an appropriate niche for his or her program.

Just as it is important to understand the role of the festivals, so each satellite program must clearly define its intentions. From the planning stages onward, every effort should be made to build on existing resources, so that ultimately each program does what it is best equipped to do. It should be possible, then, to describe each program as a distinct entity. If these descriptions could be correlated in a publication that might be helpful. If the programs within a given area could agree to share resources through joint sponsorship of outside productions, or by touring their own productions within the region, this would be mutually beneficial. If such forms of cooperation could be formalized in a loose association, that might be best of all. At any rate, some coordination of effort seems necessary if the field of summer dance is to avoid the pitfalls of overextension and achieve its full potential.

Gus Solomons, Jr., Long Beach Summer School of Dance, 1981.

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36. DANCE TEACHER EVALUATION: CURRENT METHODS AND CRITERIA

Louanne Norwood
Terry Worthy

Two hundred forty-two American colleges and universities now offer undergraduate degree programs in dance, with 25 percent offering both undergraduate and graduate degrees. To ensure program excellence and continued growth, methods of retaining and promoting dance faculty need to be clarified.

Evaluating dance faculty with respect to retention, promotion, and tenure has always been difficult because the dance faculty's contributions are often creative and require assessing artistic merit. Evaluating the quality of contributions such as choreography, performance, artistic direction, and production design is a major task even for trained personnel and, in the academic setting, is often the responsibility of faculty or administrators who may not have experience or interest in dance. Moreover, dance is a relatively new addition to the academic community, and evaluating dance faculty has few precedents.

Fortunately, most institutions recognize artistic endeavors as analogous to the scholarly works of more established academic disciplines. However, exact parallels between the weight and importance of creative endeavors and the traditional contributions such as publication have not been established, and this is another obstacle to effectively evaluate dance teachers.

CURRENT PRACTICES IN FACULTY EVALUATION

To discover and describe the criteria and methods of application currently used in promoting and retaining dance faculty, we developed and sent a questionnaire to every American college or university offering both graduate and undergraduate degrees in dance. The questionnaire, returned by 47 out of 60 institutions, contained 25 items pertaining to the following areas: administrative structure of the program, evaluative criteria and procedures, and respondents' opinions concerning the fairness and appropriateness of the evaluation process.

Promotion and tenure of dance faculty are based on teaching, service, and research at virtually all the institutions surveyed. In 51 percent of the institutions reporting established criteria, the criteria used in evaluating dance faculty were general and applied to all academic personnel. Nine percent of the respondents stated that dance faculty were evaluated only on criteria specific to dance, while 30 percent combined criteria specific to dance and general criteria.

Although criteria specific to dance may be used, the evaluating personnel are often outside dance. Forty-eight percent of the respondents replied that none of the people who bore the final evaluation responsibility were themselves dance faculty members. In 43 percent of the institutions, the evaluation was done by both dance and non-dance faculty and administrators. In nine percent of the institutions, only those within dance evaluated their peers.

EVALUATING TEACHING EXCELLENCE

Evaluating teaching presents fewer difficulties than the other two criterion areas, probably because dance faculty and students judge teaching excellence more than the other criterion areas. For example, dance faculty, administrators, and students evaluated teaching excellence at 83 percent of the institutions surveyed.

EVALUATING SERVICE ACTIVITIES

Though less emphasized than teaching or research, service activities are considered important and are used in the evaluation process at all institutions surveyed. Activities which relate to teaching, such as guest lectures, master classes, and workshops meet the service criterion and are acceptable in all the institutions. Professional activities (membership and leadership in professional organizations, committee work, and student advising) are acceptable in 74 percent of the institutions surveyed.

Though 89 percent of the institutions include artistic activities in the service category, some do not, because they consider activities such as choreography, performance, artistic direction, and production design to be research rather than service. At 85 percent of the institutions, these activities fall under both research and service, resulting in ambiguous evaluations of dance faculty members' work.

RESEARCH CRITERIA AND THEIR APPLICATION

In evaluating dance faculty, research is as important (58 percent) as, and in some instances more important (22 percent) than, teaching. However, research criteria appear to be the most difficult to apply. The major problem is, for a faculty member in a performing arts area such as dance, there are two possible kinds of productivity which may be evaluated: traditional research, generally written and published, and creative research resulting in artistic production. Eighty-seven percent of the respondents stated that the following artistic activities were considered equivalent to publication at their institutions: choreography (93 percent), performance (72 percent), artistic direction (68 percent), and production design (48 percent).

Creative research should be acknowledged as fully equivalent to traditional research so the energies of dance faculty can be directed toward productive goals which enhance the continued dynamic development of dance programs in academic settings. While most institutions do profess to recognize this equivalence, unsolicited comments by respondents revealed that actual evaluation procedures do not always reflect its complete acceptance.

Nearly one-third of the institutions surveyed require all dance faculty members to publish, even though they may be deeply involved in creative research as choreographers, performers, directors, or designers; and 15 percent of these institutions have detailed specifications concerning the type of journal in which the work is published. Even at those institutions not reporting such specifications, some respondents added that a candidate is more likely to be promoted and receive tenure if the specifications are met.

These findings suggest that creative and traditional research are often not equated in actual practice. The mere existence of a requirement for publication, even for a faculty member who continuously and rigorously produces artistic works, indicates that the equivalence of creative and traditional research is not acknowledged.

At a minority of institutions (20 percent), each dance faculty member may choose to produce either creative or traditional research (or both) depending upon his or her research interests, indicating a genuine equivalency of creative and traditional research.

EVALUATING CREATIVE RESEARCH

Assuming that the equivalence of creative and traditional research is recognized and upheld, the value and significance of the creative research still must be judged. Either it must be evaluated directly by those responsible for making promotion and tenure decisions at the institution, or indirectly through aesthetic judgments by those outside the academic community.

The problems inherent in direct evaluation are obvious when one considers that at nearly half the institutions surveyed, *none* of the evaluators are within dance. To encourage high-quality research and to assist administrators who lack dance expertise in evaluating artistic merit, some institutions (32 percent) have established more specific criteria. These include regional, national, or international visibility of the artistic work; reviews by professional dance critics; and involvement with professional dancers outside the academic community. While such criteria can reduce the responsibility of those not fully qualified to judge the value of a dance work, they are not always practical. Most dance faculties do not have ready access to large-scale performance opportunities; competent professional dance critics are not always available to review; and professional dance companies are not always near academic communities.

Assuming that creative research can be fairly and consistently evaluated by outside experts, the college, school, or university committee still must weigh the value of the extramural performance, the critical opinion, or the prestige of the nonuniversity dance company involved. Someone within the institution must make a value judgment either on the creative research itself or on the value of recognition outside the academic community.

SUMMARY AND RECOMMENDATIONS

The study revealed that of the three areas commonly used in the evaluation of dance faculty, the research criterion needs further delineation to accommodate the special research endeavors of dance faculty. The teaching criterion does not seem to be contentious in most cases, possibly because the dance faculty and administration are involved in evaluation procedures. Likewise, the service criterion provokes little dissatisfaction, except where no clear delineation is made between activities which comprise service and those which comprise research.

The problems and ambiguities regarding the application of research criteria indicate that administrators at some institutions need to adjust their research evaluation policies, and especially to clarify research expectations. Though these expectations may be rigorous, they need not be uniform within an institution, but should accommodate the dance faculty's varied interests.

When specific requirements are necessary, they should be developed realistically according to the size, location, and resources of the institution. Creative and traditional research should be regarded as equivalent in both theory and practice. Specific guidelines may be established for a comparative evaluation of the scope and significance of traditional or creative research. Finally, greater participation by dance faculty/administrators in evaluating research would promote greater evaluative expertise, particularly when expert opinions outside the academic community are not available.

Frostburg (Md.) State College

Creative research in dance (including choreography and artistic direction) should be acknowledged as fully equivalent to traditional research so the energies of dance faculty can be devoted to these activities that enhance dynamic dance programs in academic settings.

Journal of Physical Education, Recreation and Dance, May, 1981, pp. 47–48.

37. AN AGENDA FOR DANCE

Aileene S. Lockhart

What has happened to dance is amazing, undreamed of, except perhaps by Isadora Duncan when she said, "I see America dancing." Dance may be a means of communication which does not depend upon words, but the National Dance Association has good reason not to be silent. It has been my privilege through a number of years to see dance become a *force*.

My most satisfying and happiest experiences have come through dance. They began with private classes as a little girl in music, ballet, character, and then social dance. My perspective is pretty long. I was first turned on by "natural dance" in the manner of Mary P. O'Donnell and Gertrude Colby, who emphasized improvisation and tie-dyed scarves waving in the air rather than any concept of artistic form.

"Creative dance" with Marge H'Doubler, complete with three levels of hand-shoulder-hip-and-foot rolls followed, with the necessity of knowing through the skeleton exactly what the body can do and how movement evolves in sequential patterns. Being a member of Orchesis provided many exciting hours.

I have seen almost all of the professional dancers in this country from Miss Ruth, Ted Shawn, Kurt Joos, Mary Wigman, Harold Kreutzberg and Yvonne Georgi to our celebrated dancers of the present day. Twentieth century dance, probably the most innovative force in the theater, is alive and completely meaningful and real to me. I was a part of those early master classes of Weidman, Hanya Holm, and Jose Limon, master classes which were given in the central/midwestern/southern colleges and universities, not in New York City.

In those days artists were half starving and dance in education was misunderstood and struggling. In 1933 there was only one major ballet company in America and it had a short New York run and one brief tour. Sol Hurok lost $100,000 on his 1933 efforts. Dance master classes and performances in our colleges sponsored by physical education departments helped professional artists to eat. I am stunned now with what I *cannot* pay for companies to come to my campus, but I smile too because I have been a part of having artists come, teach, and perform for whatever we *could* pay. Dance was condoned but neither intellectually respectable nor understood in our universities. I was strongly advised not to consider so risky and questionable a career. Nevertheless dance was already characterized by the vigor that pervades the lives of dancers today.

Of all the forms of art, dance—which depends on the body alone as its instrument and medium—is the most immediate and generally accessible. Dance has flourished in education with a phenomenal impact on higher education during the past 15 years. Its educational benefits are listed in terms of the development of attitudes, taste, and aesthetic judgment, of physical accomplishment, of striving for the perfection through discipline, of self-awareness, of bringing together the mind, the spirit, and the body in one joyful experience. In dance the person becomes whole. Dance demands self-awareness, and develops commitment and dedication. It is unalterably opposed to all that dehumanizes the individual.

But times are getting harder, and inflation is rampant. When times get tough, there are always those ready to throw out art in favor of arithmetic only. Thus there are some things we'd better consider.

Dance as a major subject has moved out, or in many cases is trying to move out, of physical education departments. I fully understand the reasons for dance wanting to be valued for more than good exercise, developed endurance, social competence, poise, grace of motion, and good carriage. Physical educators still want us; they value us; they rightfully believe dance to be a part of "the art and science of human movement."

In fine arts departments dance, often at the bottom of the totem pole, can be the first to go. We should quit worrying about the department or school in which dance should be placed. It ought to be housed where it will get the best deal, wherever that is. But let's not forget in our affluence who befriended us, who supported us, and helped us grow for 50 years. Even if we think we weren't understood, we were appreciated. Physical educators have always believed in us. Understanding is a two-way street, and we haven't spent much time trying to understand them either. We'd take pains not to forget our long-time friends and supporters. Were it not for the many so-called "service" classes which our dancers teach in physical education departments, many dancers would be unemployed.

When recognition came to dance, it came fast. In 1953 there were several successful companies, and we are told that Hurok managed to gross four million dollars from his dance presentations. The audience for professional companies has since, of course, soared and become nationwide. However, even in the 1960s, 68 percent of all dance attendance was concentrated in New York City. Now, well over 80 percent of all dance spectators are reportedly *outside* that metropolis. Dance in education has grown tremendously. Programs with a major in dance began to appear at other than the University of Wisconsin, an institution which initiated the first dance major in 1926. Since then professional and educational dance have helped each other. While we want to continue this marriage, we must always remember that the purpose of dance on stage and in education are not identical.

Today dance rides the crest of a wave and none of us are quiet about it. We are grinning all over! We have managed to move dance and the other arts into the "conscience" of this country. This is attributable partly to our own efforts and partly to changes in the social scene.

As has been pointed out by Hodgkinson,[1] art has evolved in American education from its original aristocratic limitation of the few (1860-1920), through a *meritocratic* period (1930-1960) in which great numbers of persons used education as a stepping-stone, to the present *egalitarian* period in which grants give all persons equal access to those avenues which develop and enrich human personality and cultivate creativity. The present social egalitarian condition has made possible the popularity of dance as an art form at all levels of society.

Since World War II and especially since Kennedy's presidency, the arts in American society have become rich and fruitful. Now the state is considered to *owe* art to all its citizens. With the backing of the American Council for Arts in Education, the National Endowment for the Arts, the Office of Education, and many private and corporate enterprises, the now widely available "arts experience" is considered by thoughtful persons to be a necessary part of human education. Developed taste is no longer considered to be the luxury of a few. Persons are no longer thought to live on intellect alone, cut off from communicative expression. Many consider art to be the peak experience of mankind, and artistic expression the most important single ingredient of life. Certainly we applaud such words. We agree.

I have observed something in recent years that disturbs me. Dance demands both craft and creativity. Fundamental to both is good technique. The body instrument must be prepared to respond with ease, to become controlled, flexible, strong, and capable of using an extended vocabulary of movement before it can become completely articulate. The more technically secure the dancers, the more choreographers have to work with. But those involved with dance in education must remember that virtuosity for its own sake is not an artistically valid goal, nor is preoccupation with technique alone educationally defensible. Some of us are becoming obsessed with the mechanics of dance. Too many service classes contain nothing but technique; they lack the "motivational pulse," the reason for being.

Part of our former success resulted from the quality and purpose of the beginner's dance class: technical attainment was not the only value for beginners. To a large extent, the vast dance audience we enjoy today was built in our college beginning classes, which provided many people with their only *formal* dance experience. Even at this level our objectives used to be broad enough to include improvisation, simple composition, and technique. We used to provide opportunities to awaken creativity and help viewers to become more knowledgeable not just about the technique, but about the larger purposes of art.

No doubt the growth of dance in United States high schools and colleges from the 1950s to the 1970s stimulated the overwhelming growth in concert dance attendance responsible for the number of students in our current classes. We must remain careful not to expend all our efforts on dance majors alone. The vital importance of a stimulating, satisfying, and creative beginning dance class for nondance majors cannot be overestimated. It is an educator's job to see that all education is liberal, not just technically and career oriented. Real education has to do with values, consequences, significances, truth and conscience, with the coherent integration of all realms of meaning. If we want to stay in the university, we have to be more than mere technicians. We have to pay attention to the large group of students we have educated to want dance, and not cater only to those who would like to make dance a career.

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[1] Hodgkinson, Harold L. "Arts in the Future: A Pragmatic Analysis." In *Arts and Aesthetics: An Agenda for the Future*, Stanley S. Madeja, ed. Cemerel, Inc., St. Louis, MO, 1977.

When asked about the future, Louis Horst is said to have replied, "When Petipa was called to Russia [to the Maryinski Theater], when Diaghilev asked Fokine to choreograph for him, did they know where they were going? Did we know [what we were doing] in the late twenties when we felt we had to find new ways of expressing ourselves? What difference does it make where dance is going, as long as it is going?"

What Horst said is true up to a point. It does matter where we are going. Dance must be kept open to innovation, and now is the time for dancers in education to take stock and plan directions for the future. "What do we believe?" "Where do we *want* to go?" "What is our *goal* for the next ten years?" Having decided, then let us plan our strategies so we will not just go, but we will go where we choose.

It is my belief that we will evaluate ourselves ten years hence on the same basis that we should evaluate ourselves *now:* in terms of enrichment of personality, development of creativity, the quality of the aesthetic education we provide, the extent to which we help dance pervade the everyday lives of both students and the members of our communities. I ask that we remember the stated purpose of the National Dance Association: "To promote continuous development of sound philosophies and policies in all forms of dance education. To provide *leadership* which will stimulate improvement in programs, materials, and methods in dance." And remember Edna St. Vincent Millay's line: "The soul can split the sky in two."

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DR. CAROL TEITZ is an associate professor at the University of Washington. She has served on the NCAA's Committee on Competitive Safeguards and Medical Aspects of Sports; is a member of the Sports Medicine Committee for the American Academy of Orthopaedic Surgeons; and is on the Editorial Board of the *Dance Medicine Health Newsletter.* Her recent writings include: "Knee Problems in Dancers," *JOPERD* (in press); "Performing Arts Medicine," in *Encyclopedia of Science and Technology,* McGraw-Hill (in press); editing *Scientific Foundations of Sports Medicine,* B.C. Decker, 1989; "First Aid, Immediate Care and Rehabilitation of Knee and Ankle Injuries in Dancers and Athletes," in C. Shell (Ed.), *The Dancer as Athlete,* Human Kinetics, 1986; with R.M. Harrington and H. Wiley, "Pressures on the Foot in Pointe Shoes," *Foot and Ankle,* 1985; "Sports Medicine Concerns in Dance and Gymnastics," *Pediatric Clinics of North America,* 1982; and "Knee Problems in Dancers," in R. Solomon, S. Minton, and J. Solomon, *Preventing Dance Injuries: An Interdisciplinary Approach,* AAHPERD, 1990.

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DR. TERRY WORTHY is an associate professor in the Departments of Theatre and Kinesiology at Louisiana State University, Baton Rouge. Currently, she is conducting pedagogical research in teacher socialization and in the development of teacher role identity.

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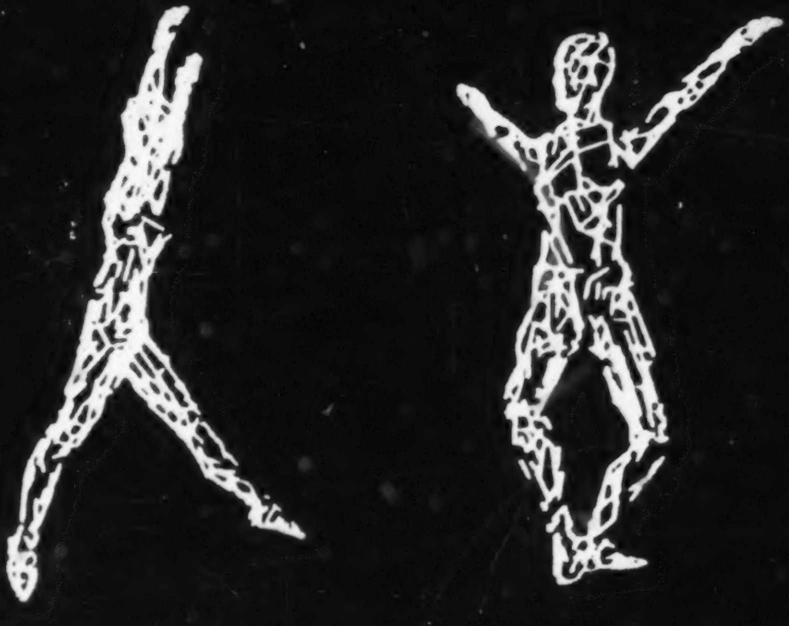

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